

Femme Fatales

Summer 1992

D F I L M S

\$6.50
COVER BY
MICHAEL

JAMIE LEE CURTIS
KIM CATTRAIL
RACHEL WARD
LINNEA QUIGLEY
BRINKE STEVENS
BARBARA CRAMPTON
ROBEY
MICHELLE BAYER
VERONICA CARLSON
SHANNON DAY

Support Queen
Editor Steven

*The vicious ladies
of horror, fantasy
and science fiction*

Volume 1 Number 1



*A new magazine from
the publishers of FINE FANTASY*



Monique Beaulieu—best known for her former Playboy role as **MISS WOMEN OF THE MOON, EYE, TONGUE, CRATHALAKER II**, whom we'll be featured in an exclusive profile in our second quarterly issue.

EDITORIAL

Janet Lee Cornin, Brinke Stevens, Rachel Ward, Michelle Bauer, Kim Cattrall, Lianne Laughey, Barbara Crampton. What do they have in common? Aside from their illuminating presence and conversation—and an aptitude for maintaining and throwing audiences out of the aforementioned scenes—have been linked to the fantasy, horror, and/or science fiction cinema. Some, during the early stage of their career, made their debut in B-films which yielded an opportunity to work in *Aquarium*.

Other actresses, by making a career of the B, have enriched the cinema with some gender-bending. These women have

BY BILL GEORGE



Actresses "*Femme Fatales*" writers, Brinke Stevens and Michelle Bauer, celebrate magazine with editor

One more thing: The late Calvin Beck character actress identi-

fied with fantasy films as "screen-queens." The label served as the title for Beck's 1978 book, devoted to a past generation of women who more often carried their bumps than authority. The "screen queens" tag, as 1978, is as much an antique as the *B*ian prospect and mood ring. The film of David DeCoteau and Fred Glen Ray introduced an assertive breed of female characters, interpreted by actresses associated with strength as well as an appeal, they no longer function as screeners.

Hence, with the "screen queens" label rendered obsolete, and some of our guests only marginally linked to fantasy films, we prefer to identify profiled personalities as *femme fatales*. The actresses featured in our magazine have made an impact by projecting a sensuous persona upon their nontraditional screen counterparts, they're sexy but not vulnerable.

A certain amount of violence is indispensable to fantasy and—most especially—horror films. The films of David Cronenberg and a *comrade* were like THE EVIL DEAD as baroque, thugadged on a Grand Guignol scale than is

kinetically stripped away from the players, until they reveal themselves in the raw. But "sex"—combined with violence—as a strategic mix, as such as leftover from the slasher syndrome ("sex, terror, violence").

The visual appeal of *Femme Fatales* will be occupied with the glamour and gender protocol that are similarly adherent to the genre. Photographed actresses will be presented intact (i.e. not "body parts"). And while the pictorial layouts are installing, the conversation isn't always pretty. Rachel Ward notes that actresses are excited about movies when they reach their "golden age" (in Hollywood years, that's 35 to

35). Michelle Bauer relies against exploitation films that abuse women and flounders actress Janet Lee Cornin and Lianne Laughey observe the decline of the B-film, and the decline of women's roles have prompted Brinke Stevens and Barbara Crampton to write their own scripts.

Future issues of this magazine will include not only interviews, but behind-the-scenes articles on films that apply emphasis on female casts. *Femme Fatales* is also privileged to include Brinke Stevens and Michelle Bauer on its writing staff, their articles and reviews will appear in each issue. Both actresses draw upon their

experience and familiarity with the filmmaking process to report on comments on various movies and topics.

We'll also continue our policy of publishing portraits, many exclusively photographed for *Femme Fatales*, that serve as exotic appeal. Modern horror and fantasy films are shifting its identity. The word is demonstrated in recent applications of romanticism and restrained sexuality (GHIBST). During the genre's previous decade, women who practiced unconventional theories were hypocritically chided and condemned (i.e. executed). A provocative washbath, which somehow implied pornography, even delivered a death sentence. Reflective of a healthier attitude is one of the fantasy cinema's icons, a liberated woman literally drawn with an unbridled, new-mecher voluptuousness. Jessica Rabbit.

Actresses we interviewed concurred they would rather be photographed in a bathing suit than in a blood bath. There's been ample, expert coverage of the B— we prefer to focus on the neglected B-movie. □

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JAMIE LEE CURTIS

feisty
spicy
lovely

From Scream Queen to Femme Fatale and Beyond

By Ted Newman

Jamie Lee Curtis came by the Scream Queen aspect of her career honestly: her mother, Janet Leigh, was memorably hauled to death in the shower of the Bates Motel in *PSYCHO* (1960). Leigh and actor Tony Curtis divorced when Jamie was young, and Jamie was raised by her mother and her second husband.

When Curtis turned 18, she decided to try acting, influenced by John Cagney and Bette Hill for a film originally entitled *THE BABY-SITTER MURDERERS*—which then became *HALLS OF EEN* (1970). Appearing in *THE FOG* (1980) with her mother, Jamie followed with several clones: *PRISON NIGHT* (1980) and *TERROR TRAIN* (1980); in Canada, then Down Under for the latter-teen *ROAD GAMES* (1984). She capped her screaming phase with *HALLS OF EEN II* (1981).

Subsequently, Curtis blossomed into an actress of the first rank. Her collaborations, using large her on a level with both Dan Aykroyd and Eddie Murphy in *TRAINING PLACES* (1983). She showed vulnerability, sexuality and fury in *LOVE LETTERS* (1983). She was despatched into and hilarious in *A NIGHT CALLED WANDA* (1988). She married writer-actor Christopher Gurne (*THIS IS SPINAL TAP*) and her hilarious fall into roles of mother, wife, actress and director. To answer kindly for their daughter, Jamie remained on Holly-

wood instead of globe-circling in the actual films. Curtis began directing professionally with an episode of the quirky series *ANYTHING BUT LOVE*, in which she starred with comedian Richard Lewis.

Curtis has never been anxious about expressing her opinions in defense of her work. When executives wanted to cut costs by shooting an overrated film, Curtis refused to proceed, feeling video would cheapen the look of the show. Jamie got her way: the show was shelved.

I had interviewed Curtis several times near the end of her "scream of terror" phase. Several years later, when TV taping as scores of crew and friends gathered in the green room, Curtis brooded. When I approached to work, I was ready to prefer it with, "I'm sure you don't remember, but we— Maybe she read the thought on my face, or maybe she simply read my mind. She screamed over the hubbub: "Not Fuck you! I remember! Newman! That's you! Goddamn it! I remember!"

Margaret David Coppenfield told me, On *TERROR TRAIN*, my first movie, she was supportive. I'm to be amazed. That convinced Peter Ruse, co-producer of Curtis' *GRANDVILLE USA*. "Always there, always on time, gave us 100%. She's a pro."

It is gratifying to see someone who's serious and happy.

Though Curtis "screamed" 1980's *TERROR TRAIN* (below), she enjoyed playing games with actress "Bride of the Beast" I don't have to see right now, or maybe my last! But "scream-theater" image proved remarkably persistent in the 1980s. In a 1984 *TIME* magazine photo, she was seen in a 1984 *TIME* magazine photo, she was seen in a 1984 *TIME* magazine photo, she was seen in a 1984 *TIME* magazine photo.





You didn't plan on an acting career?

No, never consciously. It would've been very strange to observe at 15. 'Yes, I'll follow exactly in my parents' footsteps. I'll do horror film like *PSYCHO*, and I'll do a TV series (*OPERATION PETTICOAT*) based on a film my father did. But it was just happenstance. On *HALLOWEEN*, it was luck. I don't know exactly how. I was cast in it. If I were casting it, I wouldn't pick me as the original babysitter. Smart-aleck cheerleader, maybe, but I don't think I epitomized virginal babysitters. But I read for it, went in very nervous, dressed way down—and it came down to me and another lady. One person wanted her and one person wanted me. I don't know how they chose me, but I thank God for it.

Were you interested in acting in high school?

Not really. In school, actors are in the clique. You become somewhat of an outcast group, it's like joining the Mafia. To get the big roles, you have to be in that group. I was cheerleader instead. I did resent double-dips.

It is true what they say about cheerleaders?

Aw, not a word. We were all career boys—vegans. Really. We were good kids. I went to Chaucer, a prep school back east. But I didn't cheerlead at Chaucer. I was a cheerleader across the road at Harvard School for Boys.

So after graduation you came back to Los Angeles—I came back on Christmas break, and was the manager friend of mine who took me around. I stayed on an extra month out here for independent study on "How to become an Actor." It was under stand I'd go back [college] if I didn't get any work—and I landed a contract in Universal's *Saturn's Quest*?

Did being the daughter of two film stars make it easier?

I don't know. Now, I've heard that Montyue James [talent coordinator at Universal at the time] did not know who I was when they signed me. Even at that, not the truth, it doesn't matter, 'cause it's not how you get there, it's



"I Jamie had to do some acting," reflected Jamie Guigley of Curtis. TRACING PLACES: (top) Curtis; (bottom) "You'd think that she would have started with *HALLOWEEN* instead of her professional high point."

what you do. Universal was the last company to have a contract system. When you're coming out and people say, "We believe in you," when you don't even believe in yourself yet, that's great. And they had lots of television shows, two or three line parts, maybe a couple obscures. You don't have to audition 500 actors for one line on a *QUINCY*. Give it to your favorite actors. People and I sold out. What sold out? I went to the doctor. I was an actor. I'm still an actor. I just chose not to act at all local every week, chose to go up and actually out at McElroy's. It was a great system. You get to build yourself. You get to do things like pay rent on an apartment.

Buy a couch, go to acting classes. But? Go to the doctor. Or just be able to go out and live like there's nothing wrong with that. I did some *OPERATION PETTICOAT*, and there were a lot of people on that show on a half-hour show. Came out in 42 seconds a person.

HALLOWEEN gave you a wake-up call, but typed you as a screaming virgin.

No, not at all. You know what happened? When *HALLOWEEN* came out, some critics saw that Laurie Strode [Curtis' role] was the only girl in the movie who didn't have sex, and since the band aid of the end, that supposedly means if you come around, you're gonna get it. Well,

none of the other roles in the script (and that my character was necessarily a virgin. Not at all. Now, I didn't get to play a particularly sexy character for a long time. And I thought I could do it. I knew—or I hoped, anyway—that somebody could see me in the role of a young mother, or a comedienne or whatever. I enjoyed playing Laurie because it was a character. It wasn't me. So when people who know me want to see it, they say, "Yeah, I believed her." The others agree that were more like me. Laurie. I had to work at and I liked that.

So you were grateful to be able to slip a little woman into your roles. Or slip into roles that were easy.

Right. Like in *TEARFUL TRAIN*, which was not a big success. I got to lose somebody with a little tenderness. True, it was the killer, and true, I was all covered in blood 'cause I'd just almost been killed.

You followed *HALLOWEEN* immediately with John Carpenter's *THE FOG*. Didn't you worry about typing yourself?

Well, for two years, producers and casting people asked, "Do you have anything on yourself?" And I didn't. It was television, which they didn't want to look at. So after *HALLOWEEN*, I now had 90 minutes of film with the biggest part, me laughing, me crying, me screaming, and me being normal whatever that is. But still no one could hire me! No interviews, not a call. Oh, *HALLOWEEN* with my mother, which was fun, and a *CHARADE* SAN GEL. But it wasn't happening. So John [Carpenter] and Debra [Hall] wrote a part for me in *THE FOG* because, I guess they thought what I'd done before was okay.

You acted backwards in *THE FOG*.

Well, I acted backwards, actually. It's a perfect example of how to make a low-budget movie. There was a scene where the big bank comes around in an '81 car. I stop and break out back up and go away from it. What



Two years after dedicating her screen queen assets, Cortis also ditched her original image for director John Travolta in 1987's **TELEPHONE PLACES**, as a good-hearted streetwalker.

they were trying to do was very difficult. They needed completely still air for it. They had five big machines going at once trying to log up a block of air so it looked like a wall. But there was a wind going in a certain direction that night, which kept blowing the fog away from where they wanted. So when they ended up doing wash-hauling the fog up, which immediately started blowing away. When it was about 100 feet back me, I drove in an S curve, kind of crazy—slopped—then wound until I was about 50 feet from me and drove straight. So that when you saw the shot, I drove in perfectly straight, I stop. Suddenly this wall of fog starts to appear, and gets thicker and darker. And suddenly it's this fog thing about 20 feet from me, and I back out real quick. Plus a little close up of me going, "Mick, look! The Fog!"

And on the basis of this came FROM NIGHT, then TERROR TRAIN.

Every time I was offered one of these films, I weighed all the other pit offerings and chose the best one. People say, "It'll be another horror film?" Well, I want to say—15 or 20—no more scary work. And why should I, when the challenges were good people I didn't have to see, I didn't have to wear tight pants or

boogie my ass? I played multi-type women, usually the lead, hence into spring/fall hair. It doesn't matter if it's an ORDINARY PEOPLE or a TERROR TRAIN. But you like TERROR TRAIN? I loved it. I didn't say that. Let's say it missed a hole. I don't know in what capacity, but it missed somewhere. I like that film very much actually, but I just felt it missed. Maybe it was because of an overexposure of this type of film, or just something within the story that missed. In FROM NIGHT I got to dance. That was fun.

People got away with making films with a very bad script, and they've been successful. Therefore, anybody and their cousin thinks they can write a horror film, so you get an influx of bad horror films. Now, the script of HALLOWEEN was no gem in the sense of the actual word usage. Maybe the script of HALLOWEEN didn't say as much as it could've, but John Carpenter knew exactly what he wanted, therefore, his film. I need to put it down in words. But it was an honest script, that because of its success, people just took off on that. They say, it doesn't matter what the paper says, it's how many scars you can get. That's what might've happened with TERROR TRAIN. The script was not given as



Originally broadcast on November 1, 1984, (LEFT) OF A CENTERFOLD: THE COMBINED FILMS TERROR TRAIN was produced in an NBC movie-for-TV mode. (RIGHT) Carpenter was more successful in a motion shot for Europe

much consideration as it should've. A good, well-thought-out script, well said won out over a bad one. People forgot that real quick.

You get people from Pennsylvania, Pennsylvania who think they can write a horror film. John Carpenter's been

very interested in horror and science-fiction since he was a child. He knows what scares he knows what scares the hell out of people. People from Europe don't necessarily have that sensitivity.

Oh just not sensitive sensitive vagabonds as a teenager.

Exactly, and people don't know that about John. They think the guy got lucky.

You would like a director. Or a good producer.

I think I have a director's eye. I started with late films, Super-8, watching myself. I'd be a good producer. That's the backbone of production—budgets, figuring out how much to spend, how much time. I like that kind of stuff. I'd probably be a better producer than a director.

Did you become on doing HALLOWEEN II?

I thought about it. I loved it to John and Debra. I figured I'd probably do it, because I would've had to see somebody else play Laurie. If anybody else saw the first film, and then saw a new person playing Laurie's Sarah, it would confuse the hell out of people.

John Jones, who has previously helmed SLIMBER PARTY MASSAGE, directed Carpenter in LOVE LETTERS



They wouldn't know who the fuck was in bed, who's that running around in the hospital, anything. They could've gone to another director, of course, you know. It's ten years later, and Lauren's a teacher or executive in Chicago with kids and Michael Myers comes back. Ben Johns wanted it to start right where the first one left off.

The sequel started like it was trying to outguess the competition, all the **FRIDAY THE 13TH** films and so on.

Well, [director] Ruckl [Rosenfeld] did a good job, I thought. There were problems on it, I wouldn't do another one. Funny. The same work **HALLOWEEN II** covered, and **DEATH OF A CENTERFOLD** ran on TV. **HALLOWEEN** played for the first time on TV. A kind of movie called a "NBC Week." Nothing But Carrots.

ROAD GAMES—REAR WINDOW on a level.

I thought I'd go to Australia and they'd let all be wearing the same spandex on one side. The problem for me was, that we were the first Americans to do a film there. In the same of American actors with American financing in Australia, so most of the press thought the film was a sell-out. The director got abuse, I got abuse, Stacy [Knech] got abuse. I had a guy that'd been offered to an Australian actress, and when the American financiers [Astor Embassy] got involved, they wanted an American. Jesus, women weren't even allowed into public houses until 1925! It wasn't an easy movie to make.

[Director] Richard Franklin was great. He'd gone to school here, studied with Hitchcock, and used that very Hitchcockian imagery in the film. I liked my work. Stacy and I had this neat scene, in the morning, where you'd go, really know if we're sleep together or not. My character's name was Hitch. Stacy goes all the other characters' nicknames, and uses hints to me up Hitchcocking. He calls me Hitch, which is Richard's reference to Hitchcock.

You did that yourself? "The Queen of Creel."

I considered it a positive



THE POG director, John Carpenter, relaxes with cast (left to right) Agathe Harkness, Kane and her real mother, Janet Leigh.

thing rather than a negative thing. John knows how nice it'd be to be known for that for a long period of time, but there was nothing wrong with it, and I'm proud of it, and I worked hard to get there. To be the "queen" of genre females is an honor as long as you're intelligible about it, rather than to get misjudged. People asked me to pose with a quora's crown or a knife in my hand. That's the other extreme.

Are there any performers who you particularly admire or emulate?

I was just about to say, "Frankie," but you got me. Sally Field was *The Queen of Heaven*. I was *The Queen of Heaven*. She's now an Academy Award winner. You have to decrease things to get into the position to be able to choose good projects. You have to earn that. She took chances with *SYMB*, it can be done. I admire Jane Fonda. I admire—I remember Katherine Hepburn. Lauren Bacall. They were the only two people who could say "fuck," and "flower" in the same sentence and get away with it. It's not looked on as rougher language or swear, it's just there.

Do you wish it yourself in John?

Very much. I don't care

what people say. If you go to see something you're in, you know someone's going to see you, you know they're going to go, you're able to come up and talk to you. I don't need to be ego boosted. Although I like to hear an audience reaction, I usually go in when it's dark. People are very honest. They'll say, "Maybe it's a disaster, but I don't like you as much," or, "Yeah, it was good, James." I did watch **HALLOWEEN** but in the back row. It's a good lesson, when you're on a screen, you see how the director puts it together, and you see how the calculations affect an audience. Or how they don't. So it's interesting to see John's effect on people, reacting to something awful or scary.

Do you think you're attractive on film?

There's a way to be sexy on film that Katherine Hepburn used to do—with a look. It's all subtle, making love with the eyes. If I would've played those roles when I was younger, I would've played a more overt, because you think that's sexy. Whereas when you're older, you're not so much subtle in thing.

And that personally works in real life as well.

I can tell you right now—you can ask somebody if they're

single, you can ask somebody if they're married, you can ask somebody if they'd like to have right this minute and jump into bed... or you can just look very friendly and just say, "Hi." You can communicate so much with your eyes.

And what do men do to attract your attention?

Look at me. And make me laugh. I'm an easy mark. But not any more—I'm an old. Good man. Funny man.

How television work helped you break the world of opportunity.

People finally started thinking of me as being able to do other things. On a lot of the better films, the critic would say, "What is she going to do something else?" So I got the opportunity.

The TV movie **DEATH OF A CENTERFOLD** was a career breakthrough for you in several ways—a lead in a drama, and the first time you did nudity.

Let it be known that the writer has a glimmer in his eye. Were you nervous?

Nervous? I was terrified. I asked them to refrigerate the sex. I wanted it cold if they were going to be that, standing up straight. That's funny, cold makes them stand up, but with men, cold never mind. It was done well, the sex was cleared in one take. I thought I'd make a better than I did. Cause I was shaking in a lead. Strangely enough, there was another scene where she's got this towel around her and her husband says, "C'mon, we're going to do these other shots now." I was topless in front of the camera crew, because I'd have to take off the towel. As they shot me from the shoulders up. And that wasn't so traumatic. What could I do put up on them? They're doing it. Everybody has 'em. I wasn't nervous in front of the crew. But in front of the camera, it was terrible. I went back to my room and had a good cry.

And in spite of your work in the genre, you don't particularly like horror films personally.

Oh, they're okay. I don't like to see 'em cause I get

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RACHEL WARD,

She wields BLACK MAGIC in her latest movie, but Ms.

By Gary Wood

THELMA AND LOUISE may have taken a fatal stand for women's rights. Sigourney Weaver may have topped an occasion of ALPHAS and Linda Hamilton saved the world from the deadly T-800 MINATOR—twice—but actress Rachel Ward, winner of Australia's equivalent of the Academy Award for her performance in THE GOOD WIFE, feels that these films are a step backward for women. "I think it's very sad if we've got to emulate these classical macho men in order to get as far as credibility or work," said Ward. It speaks a truth. Actually, I find that generally the most interesting roles are really in cable or the miniseries.

Ward's latest film, BLACK MAGIC, is a gothic and macho study for Showtime. The story: Alex Gage (Judge Reinhold) invades the small town of Inverloch, North Carolina when he becomes convinced by his wife's cousin (John Lyndon) of his marriage to (Anthony LaPaglia of BETSY'S WEDDING). In Inverloch, Alex falls under the spell of his cousin's ex-girl friend, played by Ward. He falls in love with Lillian, explained writer-director Daniel Taplin, and he slowly comes to suspect she is in order to be the woman of his dreams or at least watch him on his destruction.

Years before his last feature, NIGHTLIFE, Taplin conceptualized the BLACK MAGIC script with Ward in mind. "Costing is a personal elimination," said Taplin.

"She was always on my list. She brings a sense of things to the film that I was looking for. Number One, she is very

"The emphasis on youth is just not great for us actresses pushing 30 or whatever... I'd say by about 35, you're stretching it pretty thin."



Though one of Hollywood's most beautiful actresses, Ward is all too aware that "there's not much longevity for women in this business."

sexy but at the same time very intelligent. And she's a good actress. She's got a lot of life in her. You can tell before who she is or whatever particular style she is playing.

"Somebody asked me the other day, 'Rachel Ward, is this role any different?' We've seen you do a lot of vamp roles, the sex quotient of the actor and stuff. Is this any different?" The answer is no except that I am completely contradicting the whole thing, which is great, isn't it? Just because you can take it out out of your brain, I stopped doing all of that, making all of what I've tried to keep subtle in the press, making that kind of statement. It really allowed me to go to areas that I had not really tapped as an actress, just being as big and colorful as I've allowed myself to be. Usually, I'm sort of sitting on this mountain—a hermit."

Taplin described the movie as a "prelude to" supernatural film noir black comedy. Though anxious to become films for over a decade, the strong role of Lillian prompted Ward's return to the genre. The actress made her film debut in 1979's NIGHTMARE 4: A FEARFUL PLACE—which once made her the "adapting" with him to the nation's slash-and-kill—and continued with another thriller war (Daryl Hannah in THE FINAL TERROR is a CAMPSITE NIGHTMARE, released in 1991).

The early horror films may be a bit of an embarrassment but Ward said she didn't regret doing them. "Those first ones are always very exciting and thrilling since it's your first time into film making," Ward observed. "They're almost never scary."

SPELLCASTER

Ward would like to see Hollywood's sexism disappear.

ing than they are 10 years down the line, because you're breaking totally new ground. You're breaking into an area that is very exciting and new to you. Downside line, it tries down the line, it's a pain. In itself, if it's good material, it can be exciting, but it's not quite the same. Obviously the quality of those first things were pretty mediocre, but just the experience and the involvement really took you through it. That was enough. You weren't expecting to do *Chicago* right off the bat, you know.

Ward's positive attitude quickly paid off when Rust Reynolds cast her as Domino, a prostitute caught in the middle of dirty politics, in 1981's *SHARKY & MACHINE*. Reynolds contacted Ward after seeing her picture in *Time* magazine, and suggested she read for the part. Undoubtedly Reynolds' first on-direction effort, *SHARKY & MACHINE* propelled Ward into the mainstream as the fresh new face to watch. She revealed that role as one of an endorsement into mainstream movies.

After the success of *SHARKY & MACHINE*, Ward landed the role of Maggie Cloud in ABC's *THE THORN BROS.* The highly rated miniseries aired in 1985 and it was during the shoot that she became acquainted with actor Brian Steven (P.S. FIVE) BILL AKER (MORANT), her costar and future husband.

Her next schedule came in the form of Tackles Hackford's *AGAINST ALL ODDS*, which had Ward caught in the middle of a love triangle with Jeff Bridges and James Woods. However, the 1984 movie—a remake of a 1947 John Ford classic—failed to ignite as



Ward matched the heat in 1985's *AGAINST ALL ODDS*. (L-R) AKER, WARD. "You weren't expecting to be in *Chicago*," she said after early career film testing.

much for it, the boxoffice as Phil Collins' Oscar nominated title song did not do the record charts.

Initially, with *AGAINST ALL ODDS*, I never felt comfortable with the script, said Ward. I never felt it was a good script. I was sort of put off to do it because I was the right choice. It was a career move rather than me going, "Yeah, this role could want to play in." That's something I want to do.

To Ward, it was no coincidence that the most interesting role she has been offered is a product of cable television. In film, of course, there are five great roles a year and they go to the five top actresses, said Ward. But for anyone who isn't having their cycle at the top, the other roles are so mediocre and uninteresting, so maybe there are some there or four here or

you the chance to work out something that's different, and, and guys well, and they don't have the limitations of mainstream television roles where a part is so tailored and homogenized.

Though much has been recently written about women coming into their own in Hollywood, Ward isn't there in no way. For a listless Rebel with a THUNDER AND LIGHTNING not only has led on the subject of abuse and ignited national debate, but qualified for the front cover of *Time* magazine. Ward has even led the so-called aspect to simply a female. I think women are not at all coming into their own, said Ward. I think they're just pursuing male movie movies. I also think with *THUNDER AND LIGHTNING* a huge amount was made of nothing. It was an extremely humiliating road movie. There was no feminist ground breaking in that movie at all. It certainly didn't mark a new path for women in film. *I Hope*. Although the roles were obviously terrible and well-acted, I think it was much ado about nothing.

Ward as the victim in 1983's comedy thriller *SHARKY & MACHINE*, followed last March.





David Kaplan, writer-director of **BLACK WIDOW**, describes Ward's character as "the woman of the (other) world, or an evil wife."

"... with THELMA AND LOUISE, a huge amount was made of nothing ... There was no feminist ground-breaking in that movie at all."

it is an answer, and I certainly don't see it as particularly challenging or something for an actor to play these roles."

While the argument rages, few can deny the trend of "hardboiled women," hardly diminished the significance that Hollywood applies to youth and beauty. Actress Mary Beth Hurt (**PARENTS, DEFENSELESS**) recently confessed that, at 40, she was extremely glad to still be working. Noard Hurt, "Women actors seem to have a shelf life of about 40 years."

"Forty years!" cried Ward at the thought. "Gee, she was being generous. Try and it's shocking!" The emphasis on youth is just not good for us actresses pushing 30 or whatever I mean, there aren't a great deal of women who are 40, 45, who are getting some interesting roles to play. Even the top women are complaining and are a decline in chances to be in good movies. It's one thing that a sportsman, I think. A sportsman's got about five years. They have to quit by about 25. I'd say by about 35, you're stretching a pretty thin. It's true."

There's not much longevity for women in this business."

Ward also acknowledged that Hollywood is more generous to male performers. "They go on forever," she laughed. "It is ridiculous when you see these guys, like Richard Gere, who is at least five years older than me. When I was 20 I was playing opposite Jeff Bridges. Now these guys are 45 and they're playing with 20, 22-year-olds. I just get passenger, and younger, and younger. There's a whole world of us, in the middle, who obviously get put out to pasture. It's too bad."

Ward has earned respect in the industry via her performances in the dark thrillers **AFTER DARK, MY SWEET** (1990), and the TV miniseries **AND THERE WILL TELL** (1991). Both projects are entries in a "true crime" subgenre, fueled by the numerous and critical acclaim given to **SILENCE OF THE LAMBS** and **MISERY**. Mythic murderers are no longer as vague, as evidenced by the roaring profits of the **FRIDAY THE 13TH** and **NIGHTMARE ON ELM STREET** movie series. The public preoccupation with monsters that let closer to home—including Hannibal Lecter and his real-life counterpart, his Jeffrey Dahmer—amazes Ward, who is a mother of two.

"It's the sick psychosis of America, isn't it?" said Ward. "I just think that we have to be really careful not to encourage or endorse bad behavior, by what is shown in our movies in the realm of making money. I think there's basically a lack of responsibility taken by the filmmakers. All this talk of doing, the imbalance between endorsing violence, yet not, in effect, all that imbalance is kind of worrying. There's just too much violence out there, too much

New York Magazine looked at America's new fascination with heavily armed women on a cover story titled "Killer Women: Here Come the Hardboiled." The article cited such films as **RONNIE AND CLYDE** and **BABARILLA** as being the forerunners, and **ALIENS, THELMA AND LOUISE, LE FEMME NIKITA, VI WARSHAWSKI** and **BLUE STEEL** as the eventual endgame into the Grand High Pistol Fucker. Most of them all, **TERMINATOR 2: Lords of Destruction**. "These women all have hardboiled like Madonna, pumped and toned," wrote Julie Baumgardner. "These women are killers. Lipstick is gone from the face, strong lips—kind of a weird contradiction—guts naked and vicious."

Ward, however, agrees the most image of this new breed of Killer Women. "I think that a woman's heroism is probably a lot more subtle," said Ward. "Sometimes studios have a hard

time trying to find a vehicle for that, or find a way to express that. It's obviously harder to sell. A woman's heroism is the most complicated and complex and subtle than these **TERMINATOR 2** movies, and all these special effects, and shoot 'em ups, and stuff. I certainly don't see



In her second movie, the **COMPLETE MADHOUSE** (released in the U.S. as **THE FINAL TERROR**), Ward co-starred with David Harbour.



BRONCK'S MACCORMICK (1984) established Ward as a
feminine figure: "the quality of the role as a
advertisement for the film."

the YOUNG and Re-Animated

The Lovecraftian lass, Barbara Crampton, discusses her horrific past, sudsy present, and even brighter future.

By Dan Czarady

My father was a connoisseur in the carnival business and every summer we traveled throughout the country like a band of gypsies. That's how I spent my summer vacations every year from the time I was two to the time I was 15. He had the basket basketball game. I had a game that I was two—the basketball game. I'm pretty good at shooting baskets.

As Barbara Crampton related this slice of her early life, she was not being devoted upon by a television screen. She wasn't even being powered by a basket creature from another dimension. As draggomania as this may be to some of our readers, Crampton was safe riding Los Angeles home.

The 1977 Model actress is flattered by the notoriety that has built up around her appearances in the H.P. Lovecraft-inspired films *RE-ANIMATOR* (1984) and *FROM BEYOND* (1986). As Megan Halsey, the female lead of *RE-ANIMATOR*, Crampton was the object of twisted desire for the villain Dr. Carl Hill (the late David Gale). Crampton and Gale played what has come to be known as one of the most shocking and disturbing scenes in modern horror film—a sex scene which Dr.

"I love science fiction and horror films. I think it's campy and fun, and I love to be scared. Thrillers are my favorite kind of movies."



After *RE-ANIMATOR*, director Stuart Gordon cast Crampton as a female scientist turned deranged in *FROM BEYOND* (above), another Lovecraft adaptation.

Hill's disembodied head goes down on Megan, propelling the film into tasteful (and controversial) territory.

Director Stuart Gordon gathered a cast of *RE-ANIMATOR* actors to cast in *FROM BEYOND*, its follow-up. As Dr. Katherine McMichael, a psychiatrist helping police investigate the bizarre death of a brilliant scientist (Fred Sorel), Crampton was kind of a victim and took an active role in the progression of the film's plot. Her character's introduction as a strange dimension filled with truly disgusting creatures again yielded a performance that horror audiences have taken to heart.

Back in Levittown, on New York's Long Island, Crampton's family moved to Rye Land, Vermont when she was 11 years old. "There really wasn't too much going on in the way of theater there," said Crampton. "I started taking theater classes when I was about 15, because I knew I wanted to be an actress from the time I was about four. I used to watch the *MILLION DOLLAR MOVIE* that came on at four o'clock every afternoon on the East Coast. I used to love to watch John Garfield and Marlene Hopkins. They were my idols at a very early age. I was growing up a sort of emulated their styles a little bit,



Re-Animator

PAUL CRAMPTON reunited Crampton and PEG-ANN TRO with the Jeffrey Tambor and David Gata. Originally produced and directed by Charles Busch in 1988, the film is a smiling satire, tied up in the collapse of Busch's Empire Pictures company.

because I feel I'm a little bigger' than a lot of other people that I see doing.

Crampton didn't want to work theatre around Vermont, trying to decide which direction her career should take. 'I wasn't exactly sure whether I should move to New York or California. About three weeks before the fall quarter started at Clarkson War College, I decided to take some classes there. It's a small college near Vermont, and I took some theatre classes, and decided I wanted to go to college and get a degree. I went to school and took a major in theatre and went on for four years and did a lot of plays. I turned out to be a wonderful school, and it didn't even realize this school was just 50 miles from my home. A lot of people, who couldn't stand the kind of bureaucracy that goes on in bigger schools, moved up there. It was sort of like an academic theatre. Not too many more than 100 students, so I got a lot of good jobs. I was always involved way heavily in a lot of stagecraft work—costuming, lighting, directing, and just everything. I got a good, well-rounded view of the theatre and how it works.'

Crampton's years of theatrical experience prompted her to make the move to New York City upon graduating from Clarkson, and try her hand at a career in the 'big lights.' 'A guy I was dating at the time had a friend who was a mover-of-the-week producer,' said Crampton. 'His name is Paul Pompani, and I talked to him about it. He said, 'Well, you know, 70% of the work you do in California you get paid for. 75% of the work in New York that you do, you don't get paid for. I was, in fact, doing a play at the time, at the Actors can Theatre of Actors. I was doing *King Lear*, and wasn't getting paid for it. I was working in a restaurant on Madison Avenue called *Man gold*—which actually isn't there anymore—as a waitress. I was making money doing that.'

'He said, 'Why don't you just move to California? I'll give you a helping hand.' I

“When it was going to be Stuart Gordon’s project . . . Megan was a really big part. When it went to Brian [Yuzna], and he rewrote it, my part was very small.”

ranched out there with \$800 and a couple of bananas. I just drove out with my girlfriend—I didn’t have a car or anything. I got up housekeeping with my friend, and she and I moved back to Middleburg, Vermont. She left, and I was on my own. About three months after I got there I was working as a waitress at the Cade Papers in LA, and I was going around looking for agents. I got one agency and they sent me out on my first audition, which was for a part on *DAYS OF OUR LIVES* called Tina Deane, and I got that part. My first audition in LA—that was kind of nice. I did that role for about a year. She was out of college and working as an intern, or some sort of medical person—I don’t exactly remember what she did for a job, to tell you the truth, but she worked at the hospital. They actually killed my character. They do big murder mysteries on that show. They killed off four major characters, and they killed mine. I got a little in the back.”

After getting featured on the TV screen, Crumpton made the move to feature films. Many of her fans may not realize she has worked with one of the genre’s most respected and controversial directors: Brian DePalma. In *BODY DOUBLE* (1984) she appeared briefly as Craig Watson’s cheating girlfriend.

That’s a tiny part, not even worth talking about,” said Crumpton. “It was one day. It wasn’t really that legal a deal. He did about 60 takes on that one shot. I hear that’s what he does on everything.” The theatrical version’s nudity was substituted on television with a close-up of Crumpton’s face, her features famous as Watson’s mistress-turned-his-lover.

In *FRATERNITY VACATION* (1985), she had a lead role as a bikini-clad temptress, and shared the screen with Kiefer Sutherland, the future *BRIDE OF RE-ANIMATOR*. The teen sex comedy also feature Stephen Jeffries (*NIGHT NIGHT*) and Tim Robbins (*JACOB SLADDER*).



IN 1985 A FRATERNITY VACATION Crumpton played a beach bunny

Crumpton continued with *AN AMERICAN WEREWOLF IN LONDON* (David Naughton in *KIDNAPPED* (1986) playing a young woman who rescues her 16-year-old sister (former Playboy Jan Fieneman) from a ring of evil men predators.

“After that, I did my science fiction movies that I’m sort of known for, *RE-ANIMATOR* and *FROM BEYOND*,” said

Crumpton. “I had a really great time. I went over to Italy, and worked for three months. *RE-ANIMATOR* was where I met Stuart Gordon, and I really very much enjoyed working with him. He comes from a theater background, also in Chicago. It was pretty easy to talk to him. He has a real clear sense of what he wants. I think that was some of the reason I ever had, working on *RE-ANIMATOR*. We did it in late 1984, right before Christmas. I remember finishing the movie and the next day I got on a plane for London. Brian remember staying up until one o’clock in the morning on Christmas Eve—or close to it—to get it done.”

There was about a year between *RE-ANIMATOR* and *FROM BEYOND*. We went to Italy to do that in March, and I was there March, April, and May. That was a great experience working in the old Dino DeLaurentis studios. They got us all little apartments. We went to the grocery store and learned to speak Italian. It was wonderful time. I’ve since been back to Italy four times. I think for three. I’ve been on *THE YOUNG AND THE RESTLESS* there and a half year



Crumpton prepares to film her role in the body horror, with the late David Gato (seen here, in *RE-ANIMATOR*).



FROM BEYOND: Crampson takes the piss from Jeffrey Cohen.

now, and in Italy it's called **FEVER IN AMORE (FEVER OF LOVE)**. It's very, very popular. I went over there recently and did some talk shows, and some interviews and photographic sessions.

Crampson was once again teamed with her **RE-ANIMATOR** co-star in the unreleased andology film **PULSE FOR NERDS**. "That's some problem as to who owns it," said Crampson. "Empire Pictures was bought out, and it's reflagation right now. No body knows who owns it. It's a tragedy—the Traxxers argument, a film that Richard Mull (**NIGHT COURT**) did and *The Evil Clingmans*."

The latter, Crampson says next, is based on a story by R.P. Lovcraft and features Jeffrey Cohen and David Gale. "Jeffrey goes around collecting skulls and he collects mine, and I get to be him at the end. He turns into my character, but it's really me playing him. It's really kind of cool. Sort of like a **TWILIGHT ZONE** episode, you know David played this rat, who was on the floor. He was this rat rat, but they shot him in this huge rat costume and he was sort of commenting on what was happening between myself and Jeffrey

throughout the movie.

Crampson shared the grief of genre fans at the loss of David Gale in 1994. "He had a heart attack, and they gave him a heart transplant," said Crampson. "It took for a long a week, then his body rejected it. It was really unexpected."

Just before the demise of Empire Pictures, the studio ran a huge, multi-page-color advertisement in *Fantasy*

The future . . .

"I'd like to play more roles where women are in charge, instead of being the receptacle for something else happening—she's the one who makes something happen."

teasing their future releases. Among the projects lined for director Stuart Gordon was **BLACEDY 1888**, which ran with poster art of Crampson in a prison costume. "That was an idea that Stuart had put together," said Crampson. "It's about a woman pirate, and she's mean and lean and sword-fucking. It's a wonderful story, and he gave it to me and said, 'Would you like to do this in some point?' I said, 'Yeah, that's a great story,' but, people aren't interested in doing pirate movies right now. I suppose, maybe someday, that could revive itself again. I'd love to do something like that. I like strong women. Since **THE LIMA AND LOUIS** came out and did so well, and it was a women's libbly recent, maybe they'll do more of those. The males out there for women are not as strong or as powerful as women are in real life."

Since 1988, Crampson has been on the daytime drama,

THE YOUNG AND THE RESTLESS, in a role not too far removed from her genre film work. Her character, Lanning, was a schoolteacher. "I'd just gotten out of a mental institution and was trying to tell someone," said Crampson. "The girl had been with me, going out with another woman, and I was very proud. I was only supposed to be a three-month character. Initially, I didn't even want to be on a soap opera because I'd done one before and wasn't really interested in doing another one. They said she was going to be a bad girl and it was only going to be three months, so my agent said, 'Why don't you go on and and more for?' So I did, and I got through. After I was out for three months, I was kind of thinking, 'Gee, I kind of like this,' and they were thinking, 'Gee, we kind of like Barbara,' so they asked me to sign for another two years, and it's been a little over three and a



Chomping the cat from **NO-SCIENCE** (left) traps heroin, Crampson secures a black oppression role in **FROM BEYOND**.

half year now, so I have a mother year and a half on my contract.

Crompton finds both advantages and disadvantages to the routine of a daily soap opera.

When you're an actor in Hollywood, it's hard if you don't work a lot," said Crompton. "You work on a movie, then you don't work for three or four months, six months, even nine months, then you get another job. This definitely has put some stability in my life, and it's been great experience. You don't have time to rehearse and you have to learn a lot of dialogue very quickly. You have to sort of throw yourself into your character and go on instinct. It's challenging, it's a lot of fun. With my particular character she was crazy at one point. They wanted to keep her on the show a little longer, so they decided it wouldn't be good for her to be crazy for lengthy purposes, so now I'm eccentric. They softened me down a little bit. I used to go maniac, psychotic. I played a borderline personality. I did a lot of research. I went to hospitals and spoke to psychiatrists about it and met with some patients. It was really quite fascinating."

Two films that Crompton was able to do during her sabbatical on *THE YOUNG AND THE RESTLESS* were *PUPPET MASTER* (1999) and *TRANSFORMERS II: THE RETURN OF JACK BETH* (1999). "They were both cameras," said Crompton. "They put a lid on me up and asked me if I wanted to do it. I'm busy working on the show, and I don't have time to take off. They weren't letting me out of my contract to leave for four or five weeks to do a movie, it basically what it comes down to. It's really difficult for me to do it."

One film in which Crompton was especially conspicuous was her absence was Brian Yuen's *THE BRIDE OF THE ANIMATOR* (1999), the long-awaited sequel to Sam Gordon's modern classic. "They approached me and asked me if I'd be able to do it, and I said I wasn't sure because of the show," said Crompton. "I'm not sure



Crompton can talk about freedom (Lianne Laingman-will, Laingman-1999) on *THE YOUNG AND THE RESTLESS* is able to do her recent part in *TRANSFORMERS II*.

what happened here. It wasn't *Woman* doing the move on that point, it was Brian Yama, and I wasn't as close to Brian as I was to Stuart.

"When it was going to be Stuart's project, he showed me the draft that he had, and Megan was a really big part. When it was Brian, and he showed it, my part was very small. Then, there was the possibility that I would have played Gloria, the Katharine Hepburn role. They would have to put a wig on me, or something. It just didn't really work. It wasn't really right. They just decided that they were going to have my part be just a page and a half. I didn't really want to do it. What do I want to do that for? It was completely changed from where it was going to be Stuart's project. It didn't seem right to give me one of the other roles, it just didn't work. For a variety of reasons, they cut my role down to a page and a half, maybe because of my work schedule. I don't know."

Crumpson's reprisal of the Ming-Hui role was to be part of the film's opening sequence, which picked up right where *RE-ANIMATOR* left off. It explained what happens to Ming after Dan Cain (Bruce Adams) injures her with the re-animation agents, as well as how Herbert West was able to escape from Dr. Hill. "I didn't want to do a role that was a page and a half," said Crumpson. "I just felt, like, what was I going to do, go in and come out, for what? They

"Since THELMA AND LOUISE came out and did so well, maybe they'll do more . . . The roles out there for women are not as strong . . . as women are in real life."



IN FROM BETTIE: her second film for Stuart Gordon, Crumpson portrays the madwoman in *Franchise* (left) Betty

actually got a girl to play that [Ming-Hui]. She looks a little like me and they put a blonde wig on her and had her play that part. Ultimately, they wound up casting that part out of the movie. In the version that Brian did, she screams and then she dies. It's a page and a half of her dying. I don't think I even had any

lines, just going long and blood coming out of my ear. I didn't want to play that. But I wish there still the success with it. It's just too bad it wasn't for the same people. Charlie Rand wasn't involved in it, Stuart wasn't involved more, and he'd had a big hand in the writing of *RE-ANIMATOR*. Brian Y certainly had the rights to it, and so he did it."

Crumpson's absence from the genre had led to speculation that she was trying to detach herself from her past roles. Nothing could be further from the truth. "I love science fiction and horror films," said Crumpson. "I think sci-fi and fun, and I love to be scared. Thrillers are my favorite kind of movies. I grew up watching *THE CRUEL MENTIONS TWILIGHT ZONE*, and my dad was really into that."

A project that Crumpson's name was linked to in the past, Stuart Gordon's adaptation of H.P. Lovecraft's *The Shadow Over Innsmouth*,

has recently resurfaced at Charlie Rand's Full Moon Entertainment. Crumpson would like to be involved in the project, if her schedule allows. "They're always thinking of me over there. I know that," said Crumpson. "We have a good relationship—they like me, and I like them. I'd love to work with Stuart again at some point. I'd love to do anything for them again. It's just tough. We make chameleon careers, and I made a choice to be on the show right now, so that's kind of where my priority is."

While *THELMA AND LOUISE* is a large part of her immediate future, Crumpson does have other plans for her career. "I'm starting to write some of my own projects. I have a thriller that I'm writing right now. It's a murder-mystery that takes place in a coffee house. It's called *CAFE CAFE*, and there's a murder that took place in it during a poetry reading."

Although her schedule is quite demanding, Crumpson enjoys the studios and works out regularly. She loves to do rule books and bowls. She also devotes her time to the Makin' Wish Foundation, a charity that helps grant the wishes of terminally ill children. "I was inspired some of these families, and I just thought they were a really wonderful organization. I really like the kids, and I think the work they do for them is wonderful. Every now and then I do appearances on game shows, I donate whatever I want to in Makin' Wish."

Anticipating her return to films, Crumpson offers some thoughts on the types of roles she'd like to play. "I'd like to play more roles where women are in charge, instead of being the recipient for something else happening—she's the one who makes something happen. I'd like to be in films with other women too. It seems you get a lot of male characters, then you get a woman. I'd like to see a woman as the lead, or a couple of women and a few men. Women don't have the same opportunities as men have when it



Crumpson and Jeffrey Combs construct the Franchise's device that unlocks a portal FROM BETTIE'S another dimension.



THE ANGLES OF
AN AMMA/ON
Madonna (Kiersey)
and Christopher in
GLAMOUR
BACON. The
role within the
Compton in the
the summer
angel man is
Gloria, India



FEMME FATALES



By Patrick Hobby

On October 19th and 20th, Fairleigh Dickinson University in Rutherford, New Jersey, was the scene of a horrifying occasion. This peaceful little town was descended upon by a decidedly alien species—namely, fantasy and science fiction fans! Horror Thru 91 had arrived. New Jersey's first official science fiction, fantasy, horror exposition. Yet there was something significantly different about this show for the first time on the East Coast, three of the hottest ladies of genre films—Michelle Bauer, Brooke Sorenson, and Monique Gabrielle—would be giving their fans a personal

Kevin Clement, the chairman of the board, who also operates Rutherford's Chiller Theatre Movie Memorabilia Store, is responsible for this gathering of celebs. "I've always been a film fan and I enjoy meeting the stars," Clement confessed. "Considering the affection fans have for these women—and our store—Bauer, Michelle and Monique deserve the best we can

invade New Jersey



Two Chairpersons of the event: Bill George and Susan Sarandon (left). In center: costume director, Fred R. Munn. Opposite page: left, the Famous Fables film—Brenda Vaccaro, Barbara Hershey, Michelle Bauer—wears a peep. Opposite page: (center) Bauer costs Brother Sam. Left: It is an annual tradition—celebrating Bill George and the Famous Fables celebration the Fables by performing scenes from 1982 version of *Barf*.

with. What's really rewarding is that their audience, not only looked, but listened to their very bright and expert sons of the genre."

At previous HorrorThons, such guests as Jonathan LORM (1987/88), HARRY HARRIS (1989), and THE MIMP OF THE S.S. (1990) have been (FAMOUS MONSTERS, Ackerman and H.C. (1990/91)). Last year had delighted genre enthusiasts with their anniversary and autograph sessions. A favorite of the fans, as well as a HorrorThon tradition, are those provided by TV's private horror host John J. The Cool Ghoul (Zachary).

Clearly, however, this past October's festival belonged to the three B movie queens. These glamorous, successful actresses, moderated by Famous Fables editor Bill George, were filled to capacity with eager audiences and their autograph sessions attracted mobs of admirers. "I like to give people the chance to meet celebrities," commented Clement. "At a lot of these conventions, you stand your with or whatever to some underling who

gives them access to the guests. Here, the stars are accessible."

In spite of the public adoration, the Famous Fables trio played no other roles than being themselves. At a dinner attended by Gabrielle, Sarandon, Bauer, George and various Famous Fables and HorrorThon staffers, the three actresses were witty, personable and unpretentious. Sarandon, opening a small pumpkin stored among the Halloween decorations in the hotel restaurant, took her butter knife and began carving a peep Jack-O-Lantern. A friendly waiter even managed to provide her with a candle for it.

The conversation was not without humorous moments. At a photo session this was scheduled for early morning, the actresses were concerned in the way that they had been asked to appear. One Famous Fables photographer, observing such a tantalizing display of festive chaises as such an early hour, was hard to sigh.

"I can't stand it," Michelle Bauer turned to him and said "I know, these mornings are a killer!" Bauer pro-

ceeded once by removing herself to be in during a brief autograph session. She asked Bill George to return as soon as she was being donated to charity. Admiring him that it could be located in her hotel room drawer, George turned an interesting shade of red upon discovering that the actress was the first and parties worn by Bauer in a 90 comedy titled *LITTLE DEVILS*. Even more amusing, a night was watching Bauer autograph the key parties and lay for the lucky bidder.

Clement has announced that the next convention, identified as *Bill George Thriller Model & Film Expo*, will be held on the weekend of May 2nd and 3rd, 1992 at the Rothman Center of Fairleigh Dickinson University in Hackensack, New Jersey. Scheduled guests include the legends Ray Harryhausen, exploitation producer David F. Friedman, and a reunion of the NIGHTMARE SISTERS, SCORPION BARRON, Brenda Vaccaro, Michelle Bauer and Laura Quigley. Other guests will be announced soon. □



Producer Fred Schreyer created the **SOFTBALL** **QUAKE** HOT TUB PARTY. His amen song is the original *Queen* *Starlight*. Clockwise from right: *Belinda Stinson*, *Mariann Calabrese*, *Kelli Manning*, *Francesca Rasmussen* and *Joan Michelle Rasmussen*

the KING of FRED OLEN RAY the QUEEN B's

Prolific filmmaker Fred Olen Ray bids farewell to the Scream Queen stereotype.

By Dan Carakly

"I think the day of the scream queen has come to an end. If you think about it, most scream queen movies were made by a handful of people, people like Bette DeCotris, Rick Sloan, and myself. Most of us have kind of stopped making these pictures now, because they haven't been that successful lately. What I think we're going to see is the girls from the horror films branching out into bigger budgets, more mainstream films. I don't think they'll be able to operate as much as they used to. After all, they are actresses—scream queens is kind of a label, but they are truly actresses. They've found some kind of fame in the genre, but they're not limited to that. I think they'll be able to move on and do more important work."

Fred Olen Ray has produced and directed over 25 independent low-budget feature films in the past 14 years. Ray certainly ought to know what he's talking about. His films have frequently featured the feminine charms of lascivious ladies such as Linae Quagley, Brenda Sevens, Michelle Bauer, and Manager Cabotville. With flicks like *THE TOMB* (1986) and *HOLLYWOOD CHAINSAW HOOK-*

"I think the day of the scream queen has come to an end . . . After all, they are actresses—scream queens is kind of a label, but they are truly actresses."



Linae Quagley, transitioning from horror iconically to female-empowering beauty, is directed by Ray in *THE TOMB* (THIS YEAR).

ERS (1988), Ray helped transform the female character in modern horror films from covering "scream queens" (innocentable females) into

Ray's love of horror movies goes back to his childhood, when he was denied the pleasure of having his film rated as local moviehouses. "My folks wouldn't let me watch horror films," recalled Ray. "I wasn't allowed to watch them until about the age of 16, but my folks talked about them constantly. Of course, they only piqued my interest to the point where, when they finally let me go watch these films, I kind of O.D.'d on them. I was one of those kids who was immature enough to be right in that 'monstrous resistance' that we had about 1964 to 1966, when we had all the model kits, wallies, point-by-pointers, kits, and little bits of Wolf Man song that grew far overnight after you washed your hands. The groundwork was laid right then."

Like many young horror buffs, Ray took over his family's home movie equipment to produce his own backyard creature features in Florida. Moving up from *Scum* to *Super 8* to *films*, Ray began making films in 1987. He served on the Florida crew of



Ray's horror wife Susan Williams played the psychotic GANNAR (1986), but "complicated/funny" scene was omitted in Germany

“For at least another picture or two, I’ll go from being the guy that made T&A horror/comedies to the guy who made erotic thrillers ... Now, the market is changing.”

women do things other than covering and shivering. The times had changed, and women weren’t like meek, covering creatures that we’d always pegged them to be.

THE TOMB (1986) proved to be one of Ray’s more popular films, and launched the career of Michelle Bauer. “It was a fun picture, and it was the first time in my life anybody had ever given me any kind of money to work with,” said Ray. Besides Bauer, as the Egyptian vampire Nekheh, the film also starred Carmen Mitchell, and featured Selb. Distinguished John Canadian is in, too.

HOLLYWOOD CHAINSAW/HOOKERS (1986) is Ray’s most notorious film, featuring Bauer and Linnea Quigley. Ray said the film on weekends while he was hired to replace WOMEN SCORPIO (1987) starring Burt Reynolds, replacing another director. “The money was so low that I asked for access to the equipment on the off day,” said Ray. The movie also marked the return to the screen of Gannar Hansen, the original “Leatherface” from THE TEXAS CHAINSAW MASSACRE (1974). Film-maker Don Jackson, who had cast Hansen in THE DEMON LOVER (1975), accorded Ray as the actor “I

thought it’d be great to get Gannar, because he hadn’t been doing movies,” said Ray. “I paid him more than thirty grand for THE TEXAS CHAINSAW MASSACRE. He actually stayed at my house during the shoot, and he had a great time.”

One of the most memorable images in the film is the intricate, serpentine body-paint on Quigley. Explained Ray, “Davey [Williams, my wife at the time, who played the blond all hand-painted and chained up in the first scene of the movie, had a wild sex streak in her and she just started doing it. She drew the design on Linnea, and we just kept writing and waiting. Finally, a couple of other people jumped in and started helping, and then Davey [John saw—a pretty well-known artist who eventually named Linnea—jumped in to help, too. About seven hours later, she was finally ready.”

“You know, they run that clip on television all the time, and very few people apparently know that Linnea is naked, except for a G-string. They’ve run it on HARD COPY and ENTERTAINMENT TONIGHT [and even] thing up top on her a just penis, but for some reason they don’t seem to find it objectionable on television.”

Ray directs “orgasm” in PHANTOM EMPIRE. The film received top-bill courtesy of “the world’s first” and the LOGAN’S RUN TV series



SHOCK WAVES, with John Cardash and Peter Onufriy, made in 1975 “It’s the first real film I worked on,” he recalls. The following year, Ray filmed THE BRAIN LICHENS. It was his first horror feature, shot in black and white.

THE ALIEN DEAD (1978) his second feature, was produced for \$12,000. Shot in Texas and color, the film starred Bessie Cribble. Ray considers it “just a real ‘He-Professor’s children’s TV special called THE HALLOWEEN PLANET, with Kirk [SUPERMAN] Allen, and moved to Los Angeles in 1981. In the summer of 82 Ray directed SCALPS for 21st Century. “The people who made it should have been scalped,” said Ray of his first Hollywood engagement. “We

did it because those kinds of gore-type movies were popular, but they were never really my cup of tea. 21st Century really is, in my opinion, they really touched it up good.”

In wonder if information of 1984’s BIOHAZARD that Ray began to make his female characters (most) strong, aggressive types. The film starred Aldo Ray and Angelique Perrignon. “I had seen Angelique in the STAR TREK TV series episode ‘The Gamemaster of Triskelion,’ and in MAD DOCTOR OF BLOOD ISLAND,” said Ray. “She was rather sex-bunny and I liked her, so I hired her. It was then that we started getting female lead roles where they weren’t required in the Wesall talked women, occasionally, in the films, but it just seemed to me that people enjoyed seeing

As Laurent as Quigley a "Babe of the Virgin Chastity" scene has become, Ray isn't all that fond of it. "I always looked at it as the point where I ran out of money and had to kill some more," said Ray. "My favorite scene is where the girl puts the pants over the film painting, puts on a shower cap before going over to the bed, and the guy's wondering what the hell she's doing—then she sees him up."

After hearing that the sets for Roger Corman's **WIZARD OF THE LOST KINGDOM: PART II** (1989) were still standing, Ray decided to try his hand at a second endeavor (film with **DEMON SWORD** [1989]). Wild always wanted to ride around on horses and do a costume drama, and try to do it for pennies, said Ray. "We were trying to get Vincent Price to play the villain, then we tried Jan-Michael Vincent, but we couldn't get anybody. The night before the show was to shoot, we hired Lyle Waggoner. He gave a very known performance, and Russ Tamblyn called up to me at one point on the very first day and said, 'Well, is this a comedy?' I looked over at what Lyle was doing and I said, 'It is now.' From that moment on, we decided to make it a spoof. We had a great time making that picture, even though it was not one of our more successful ones."

Ray shot **BAD GIRLS FROM MARS** (1991), starring Ely Williams, Brooke Stevens, and Jason, at the same time as **DEMON SWORD**. "We shot two weeks of **DEMON SWORD** at Corman's, all the warm-ups, costumes and stuff," said Ray of how well the schedule worked. "We really weren't ready to make a movie, but we wanted to take advantage of the sets. We waited about five or six months and went back to finish **DEMON SWORD**, and we realized we only needed four days of shooting to finish it. When you rent cameras for a full week, you get them for four days—from Saturday to the following Sunday. We had these cameras for an extra four days, so we looked on the bank and had about \$19,000."



A sequence in **BAD GIRLS FROM MARS** (left) combines animation with the actors. Ray, portraying a William Castle cost profile, describes the comedy as "not a great movie, but the animation turned out to have a great theater time to it."

So, we said, 'What's the cheapest thing we could make?' We decided to make a movie called **BAD GIRLS FROM MARS** and we decided that was a better title. We really shipped together the five-day feature that was shot on Saturday and Sunday, and then the following Friday, Saturday and Sunday. We shot that for pennies—money. I think the whole budget was \$35,000, which is slightly a third of what the picture usually cost. We've done a lot of juggling of projects before."

Ray produced, directed and co-scripted 1989's **THE PHANTOM EMPIRE**, a 1980s styled underground caverns adventure starring Seth Danning. "I wrote that picture up myself," admitted Ray. "First of all, it was going to make a movie with Seth Danning, it should have been some kind of female commando thing. I would have made a lot more money if I had. We had worked on their cars on **DEMON SWORD** (1989) and I really liked the look. They really look like you could go to the corner of the earth. I always liked those old serials and 'Low World' movies, so that's in my head. I was going to make a dollar movie five years. I wanted to break away from the big companies and own the negative to the movie, actually own the

film. I could only afford to shoot for six days, and I'd never made a six-day feature before, I did very badly. It's not a very good picture."

TEENAGE EXORCIST (screenplay, page 14) was a project Ray decided to pursue. "If I couldn't get Seth Danning as the Teenage Exorcist, I would have done it," said Ray. "I didn't feel it was a strong enough picture without a name in that role. But on the script until a friend needed a script in a hurry for a production that was already set up to go. I sent over the script one day, made the deal the next, and two days later, they shot it."

Currently in release is Ray's **INNER SANCTUARY**, double-director-written by RZA/Columbia House Video. "There's an unused version and an R-rated version," said

Ray. "I would only recommend the unused version, of course. It's a sex thriller. I had wanted to pay homage to the Low Chantry movies of the 1970s, but as they kept rewriting the script they kept getting further and further away from the script that we started with. They gave some of the actors a free hand in changing the script around to their liking, and Tanya Roberts' character went from being the killer to being the heroine. Of course, realizing all of that, the film doesn't make sense anymore, but it certainly delivers the goods as an erotic thriller. It's got a pretty good cast. Tanya Roberts, Margaux Hemingway, Joseph Bologna, and William Butler. Michelle Bauer body doubled for Margaux Hemingway. Margaux did a little topless work, but



Ray poses with Ely Williams in **BAD GIRLS FROM MARS**. Originally titled **EMMANUELLE GOES TO HOLLYWOOD**, the film was shot in five days.



How to get out: Sandy Shogren (turned up for **STAR SLAMMER**) (Shogren and Ray Harryhausen **THE PASSION OF THE CONQUEROR**), a director who lives, as a project.

“Now, the [major studios are] wallowing around in the grime with the rest of us, only on a much grander scale.”

Perhaps Ray's most ambitious project to date got its **EVIL THINGS** Thelma Houston, Suzanne Agre, Dick Miller and horror poet actress Barbara Burre under the name **Star Slammer**. “When I was **WINGED** **ROCK** **RABBIT**, I said somebody could do something similar for a lot less money,” noted Ray. “I was basically using the picture as a vehicle to try out this idea of combining animation and live action on a low-budget picture. These guys release a drawing of a demon from their book, and he is a demon. He transforms them in a haunted house, until a ghost, played by David Carradine—who brought the book to America earlier in the company—comes back to rescue them. Not a great movie, but the animation turned out to have a great Warner Bros feel to it.”

As for the future, Ray admits that he wants to move away from the **TiA** horror/comedy. He's been primarily associated with “For at least another picture or two, I'll go from being the guy who made **TiA** horror/comedies to the guy that made movie thrillers. I'm trying to move into television movies and

big-budget shows, but everybody's trying to do that. I'm turning down three indie, independent **TiA** comedies. I can't sell them, and I feel like I've exhausted what I'm able to do. Until then, because they were fun, they didn't even seem like work. I always knew the people in the film, and it was as if we were having a party. And they made money. We used to go out, and the second person we'd shoot it to would buy it. Now, the market is changing. I think the economy is hitting video distributors, movie owners, and renters, as well.”

Also, I don't think I've got anything more to contribute in that area. Some people may say I never had anything to contribute to begin with, but, on the surface of it, I think I've had it. Ray does admit that he might consider doing a sequel to **HOLLYWOOD CHAINSAW HOOKERS**. “I've been asked to do it a many times,” he said. “I wouldn't rule it out, but I'd have to have some kind of a pre-sale. Somebody who would just say ‘Look, we're going to pay you this amount of money for you to make the sequel.’ I don't think I'd risk the money again to do it. I didn't really make my money on the first one, but it didn't sell overseas.”

Ray has already begun work on his next film, **THE COVER**. “That will definitely unfold the John Carradine scenes that were not used in **TRONAGE EXORCIST**, where he's like a sorcerer,” said Ray. “We shot part of it in New England recently, with Bruce Bowers. We shot in Chelmsford, Massachusetts, then we went to Salem, then up to Rockport, down to Falmouth, and back to Boston. We were basically in graveyards, and by some lakes

didn't want to be photographed below the waist. Nobody ever noticed, even though Michelle's a big movie top-heavy. I've seen a few reviews and nobody's pointed out that Margaret and Michelle don't have smaller bodies. Of course, the idea is to do it weirdly.” Though Ray wasn't totally happy with how the film turned out, it has been a huge success and had sold more than 44,000 video tapes domestically.

Two weeks after completing **INNER SANCTUM**, Ray was already at work on **LITTLE DEVILS**, soon to be released. “We had some people who wanted to make a screen queen, **TiA** comedies,” said Ray. “I had Ruth Galloway, Suzanne Agre, Michelle Basso, Robert Vaughn in **The Devil**, and Priscilla **THREE'S COMPANY** Burners as a domestic, who's head of this evil sorcery. It's kind of a fantasy thing, where the candy girl gets turned into a beautiful girl, but the com-

monly blackouts, turns into a monster and kills somebody. It's quite. Nothing major.” Ray has also completed **ANGEL EYES**, an erotic thriller with Margaret **BACHELOR PARTY** Galloway as a psychopath, and **THE HAUNTING FEAR**, a variation of **PREMATURE BURIAL** with Bruce Bowers



Ray directs: Sandy Shogren in the movie **INNER SANCTUM** (“Sandy, be aggressive, ‘went from being the other’ to being the heroine.”)

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UN FILM DE DAN O'BANNON

LE RETOUR DES MORTS VIVANTS.

"THE RETURN OF THE LIVING DEAD"

8



ILS SONT DE RETOUR...
ILS ONT FAIM...
ILS NE SONT PAS VÉGÉTARIENS...

Scalpie's memorable film debut was as "Frank," the very pale victim of Dan O'Bannon's RETURN OF THE LIVING DEAD (1985) in Italy. Scalpie was used for the focus of the film's posters and ad campaign.

By Mark A. Altman

While it's not likely that you'll see Liana Quigley playing Opheelia in *King Lear* anytime in the near future, her unassuming and remarkable appearances in the good, the bad, and the ugly of genre films have clearly established her as a goddess of gore—on, as she is more conventionally known, *The Queen of B* and a true *Jennie Jolie*.

Quigley welcomes this distinction although she insists on pointing out that she prefers the moniker *Queen of the Screen Queens*, a mantle she earned when the reigning monarch of the macabre, Jamie Lee Curtis, was respectable in the 80s with films like *A FISH CALLED WANDA*, *A MAN IN LOVE*, and *PERFECT* (if you consider that respectable).

"I like the colder, scary movies like *MURDERS IN THE RUE MORGUE*, and Quigley. "I don't really like the slash-type films, but the ones which are fun and cultish."

Fun and cultish are two of the qualities that best describe Dan O'Bannon's *RETURN OF THE LIVING DEAD* (1985), the vicious revival of *NIGHT OF THE LIVING DEAD* that first put Quigley on the movie map and earned libidinous male hormones everywhere. The actress played Trash, a punked-out protagonist who—after performing a mediocre impersonation in a graveyard—is devoured by centipede-corpse.

"He is gross," said Quigley of actor O'Bannon despite the chaos which reigned on that macabre shoot. Regardless of his demeanor, Quigley clearly rates O'Bannon highly as a director. "A lot of people did not get along with him, but I didn't have a problem. When people are that obsessed, it's hard for other people to work with them."

RETURN OF THE LIVING DEAD proved to be a difficult shoot for Quigley, who suffered from skin and eye problems resulting from prosthetic makeup applications. Her scenes largely consisted of running around

"I didn't want to get pigeonholed . . . A year ago, if you looked on the shelf at the video store in the B-movie section, I was on the cover of every box."



Liana Quigley considers her role in *RETURN OF THE LIVING DEAD* "I was" (above and opposite page) to be her "career highlight."

nude in the rain, for almost five hours straight. The arduous working conditions and stress prompted Quigley to take valium while working on the troubled production.

While *RETURN OF THE LIVING DEAD* is certainly no *BATTLESHIP POTEMKIN*, it does stand out in a long line of pictures which have topped the profit charts in the cult genre, films ranging from *HOLLYWOODLAND* to *SAW HOOKERS* to *VICE ACADEMY* to *WITCH-TRAP* to *ROBOT NINJA*

through *SORORITY BARS IN THE SLIMBALL BOWL-A-RAMA* to *YIEH IN HIGH*. Despite Quigley's reputation of top-billed roles, in film made subsequent when under-recognized actor O'Bannon, she still rates *RETURN OF THE LIVING DEAD* as the highlight of her career.

Quigley made movies as such an expedient pace that *Fanny* once labeled her the "biggest actress in show business." In fact to avoid promptness of overexposure, Quigley dropped a number of

performances from her filmography. And she recently placed herself on self-imposed hiatus, finally decreasing her breakneck schedule of back-to-back assignments.

"For the last year and a half, I haven't really worked," Quigley confessed. "There hasn't been anything that I wanted to do. I got a new manager who is really behind me and we both decided we wanted to make a change. I didn't want to get pigeonholed into doing only B-movies. A year ago, if you looked on the shelf at the video store in the B-movie section, I was on the cover of every box. I finally started saying 'no' to people. The other day I was offered a script with the most disgusting dialogue in which one of the girls who works in a prep store says, 'This guy better start tugging because I'm running out of holes to shove him.' It's just ridiculous."

Quigley intends to diversify her output into other film genres, preferably with bigger budgets than her past penny-pinching productions. Her decision is partially prescribed by the recent shift in popularity from "slash" (back to the A-cities this means psychological horror, including *SILENCE OF THE LAMBS* and *SLEEPING WITH THE ENEMY*)

"I'm pretty much keeping my mind open to doing different things like comedy and doing something that is a little bit weird and just a bit off like *WILD AT HEART*," said Quigley. "I love B-movies, but in general, my [B-movies] have gotten into a lot of trouble. Everybody started making them. In fact, at one time, a really good way to make money. But then about a million people started making them and the market was saturated."

Quigley also pointed to another reason that B-pictures have become one of the poor quality of movies made out by mostly inexperienced filmmakers, an attempt to capitalize on the "slasher" trend. "There were too many bad ones being made that were really horrible," lamented Quigley. "People got tired of seeing them and dig-

ing home and saying, "Oh God, this is awful. So they just stopped rearing them."

However, it hasn't always been like this for the young actress who, despite her screen names from film-making, retains her sovereignty as a B-Queen. Long before she was kidnapped by charmless werewolves in a B-movie, she was a small student in Iowa. "I was a very shy kid and was afraid to take acting lessons," said Quagley. "I always wanted to, but I was too shy. I didn't even want to go to club. I mouthed the words."

When her parents uprooted and settled in California, Quagley started working as a Toluene health spa. After learning about the lucrative living some of her southern contemporaries were making in Hollywood, she decided to embark on acting career. "I found it really, really exciting," said Quagley. "Everyone was an actress and a model so I started going to auditions, even though I didn't know anything about it. But things started to happen. It was so exciting, I didn't mind going to 100 auditions."

Quagley soon garnered minor parts in films like *GRADUATION DAY*, *SUMMERCAMP NIGHTSTALKER* (aka *DON'T GO NEAR THE PARK*, which she considers her worst film), and rivaled good reviews for her supporting role in *SAVAGE STREETS*. But it wasn't until the controversial *SILENT NIGHT, DEADLY NIGHT* (1989) that Quagley made the transition to the "new James Lee Curtis" (Mr. Curtis had previously been acclaimed as the "new Linda Blair"). *SILENT NIGHT* opened up a storm of protest as a result of its violent TV ratings, depicting an unending Santa Claus-chopping bus way through the 12 days of Christmas. It was the kind of low-budget film that would have any film studio shying away. The objections turned the film into a cult and commercial smash through successful distributor, TriStar; gas could not and sold the film to a small, independent company. Although nothing more than

"Nudity is a big part of my films. The guys get upset if they don't see some breasts . . . Usually, if I'm nude, there's not a sex scene . . ."



as real GORILLA, Lisa Quagley confronts a psychotic (above "L.J." Miller). The cinema role opened her (above "Silent Night") TriStar.

a second-rate thriller film, *SILENT NIGHT, DEADLY NIGHT* elevated Quagley's status in the horror community.

"It was dumb," she smiled, reflecting on the controversy Quagley played evicting when the psychotic Santa targets on adults. "When I went on the audition, it was a disaster," she said. "You get a job and you do it, and you don't think that much about it. But then you see it and say, 'Good God! I'm up to it, but I know people liked it. It's not some-

thing I would go around trying. I'm proud of it. It was so dumb. It taught me a lesson to stand up for myself when I think something is stupid. I was in Mexico when it opened, and I kept hearing things. It had been in America, I would have lost my mind."

It was while she was in Mexico, filming *TREASURE OF THE MOONLADIES*, that Quagley began to reassess her career. The former part, endless auditions and working conditions, which would have shocked even Upstart-Jen-

kins, began to take their toll. *TREASURE* was a particularly trying location shoot, which exhausted her physically exhausted her some scenes have resorted to drugs and alcohol. Quagley, however, just took some well-deserved time off, and drove to David DeCicca's hotel her back to filmmaking. Spared the arduous auditioning process, Quagley joined the cast of *CREEPY GOONS*. She played a survivor of the Third World War who must battle with mutant creatures and, of course, shower in the nude to wash off the toxic waste (from since Ursula Andress was dehydrated in 1960, NO has radiation therapy been so convincing . . . and rare).

"With *CREEPY GOONS* I started having fun again," Quagley recalled about her first in a series of movies for the now defunct Empire Pictures. Turning out cheap, ridiculous, but satisfying shock, Empire films made in the marketplace which has been left vacant since its bankruptcy. Quagley despises the "exploitation movie" handle, preferring to interpret her output as "low-budget filmmaking." She denies the supposition that links horror-exploitation films as an audience for stable-to-wild.

"If anyone is horny, they're horny to begin with," Quagley said. "I think it's a safe way for people to get out their emotions, to go and be scared. They feel better afterwards, rather than holding a grudge. In fact, of horror-movie women are all really nice people—it's the quiet ones you have to worry about."

Similarly, Quagley dismisses charges that the horror genre fosters sexism. It's just all life. Guys go to the beach to get girls or to make. It's just guys being guys. It doesn't make a difference if I'm wearing a bikini or not. And, more often than not, I'm not wearing anything. Quagley has probably logged more scenes just out of her clothes than in them, prompting one major movie periodical to report she has the best known in horrordom. "At least they didn't say 'the



Linnea Quigley and her husband Steve Johnson have appeared together on television's **HORROR HALL OF FAME**, showcasing special effects makeup.

worst," she laughed. "Take it as a compliment. When are they going to say—'Her acting is like Mary Poppins'? That's a big part of a lot of my films. The guys get upset if they don't see some horror."

Quigley realizes where her appeal lies, and she knows her audience isn't there for her acting; as a result, watching her creatively describe has become a ritual in all of Quigley's films. She has, however, refused to appear completely nude. "To me, it doesn't look good on screen," she explained. "It looks lewdly. Usually if I'm nude, there's not a sex scene—it's just silly stuff going on. Full frontal nudity takes away from that. When you're watching a movie and you're a publicist, it's not fun anymore."

The actress' brother "Queen of the Screem Queens" moan-er is an unlikely one, but is not upset by so much privacy implications. "I'm proud of it. There are millions of people in this town trying to do

something, so it's nice. I like spooky horror films and I would never have thought my name would have marriage value. The first time I went to a horror convention, I was mobbed and had in the bathroom because I didn't think anyone would recognize me... or care. Now, I'm used to it and it's great. The people are really nice."

Anytime release are a number of films that were shot before her self-imposed boycott on the basis of B. Scheduled for numerous release is Brian Yaman's **THE GUTTER**, starring Mark Hamill, with Quigley featured as a Screen Queen named Linnea. Also waiting on the wings is **BLOOD CHURCH** and a quirky, offbeat indie slasher called **BLOOD NASTY** which combines a mixture of horror, humor and a hip, comic sensibility. Linnea plays Wanda, an exotic dancer, part-time psychic, and girlfriend of the late Columbian gangster

Blade. Blade's evil spirit inhabits the body of her love, Rex Flowers, who walked through the film with a neck lead pipe embedded in his abdomen. Quigley was attracted to the movie because it's not the usual, run-of-the-mill "slashy-slashy" type.

"I was in [Chicago] [Robert Strauss] when he was going to do **CUT THROAT**," she explained. "I went on that audition because he was trying to get ahead of me for this film. But I wasn't too excited about it. All of a sudden, he decided to do **BLOOD NASTY** which I liked a lot better. It was a lot of fun. I don't like the **FRIDAY THE 13TH** series, but I like the **NIGHTMARE ON ELM STREET** because Freddy is funny and that's the type that had it. I had been killed by some maniac in the shower, I wouldn't have liked it as much."

Also on the agenda for Quigley is a possible new series that she's acting, and her asso-

ciates are pushing to the Fox network. She's also planning a memoir of her experiences as Tarbellows, written in collaboration with author Mark Byrne. Byrne served as the screenwriter for a Quigley shocker called **DIGGING UP BUSHNIP 55**, which is still sitting on the proverbial shelf. "It's a warning," she said, "about what to be careful of in Hollywood. The scum. There are a lot of sleazy people in this business and there are also a lot of good people. You have to be careful. Some people I know have died, killed themselves, and some people have kept their heads on straight."

Quigley has encountered her fair share of schemers in the world of shocky film-making. She recently hired a new manager to protect her from the problems which have plagued her in the past. Paid exclusively low salaries, for films that capitalized solely on her name to generate

Continued on page 88

C•t•A•e•V•e•n•g•a•i•g•R•e•L

Measuring up to monsters, Shannon Day explains her grinding workout on TV's *LAND OF THE LOST*.

By Lawrence Brooks

The competition for the role of Christa, the Jungle Woman in Kroll's *LAND OF THE LOST*, turned out to be much greater than Shannon Day respected. "The competition was quite heavy. They auditioned lots of women and I wound up coming in at six times. It finally came down to two other actresses and myself."

I was eventually given a

screen test, directed by Bruce Farnas, the man who would direct the pilot. I guess I was probably the most primitive out of everyone they auditioned. My audition seems to have been a combination of pure pantomime and reacting to 'nothing'—because that's what you do when you're working with stop-motion effects. Plus, I had to be really physical too. It was an odd role since Christa doesn't speak much English.

She doesn't have movements like normal humans, you see. Christa was raised by the monkey people, the Pakana, since she was a child. So I decided to react almost as an animal.

One of the things they had me do was listen to a radio as if I had never seen one and sit, it was supposed to be vaguely familiar to me. There's this mystery concerning my character, even though she was raised by the monkey people,

we don't know where she originally came from.

When Day was finally selected for the part, she discovered the show was quite different than anything she had ever done. Having performed onstage and in operas since the age of three, Day came from a primarily theatrical background. She had also starred in productions of *FIDDLER ON THE ROOF* and *DRACULA*, as well as more current fare such as *SEXUAL PERVERSITY IN CHICAGO* and *FREDDY*. Her most recent two was a CIA operative in the short-lived television series *UNDERCOVER*. After its cancellation, her next major role turned out to be Christa, the Jungle Woman.

The first day of shooting was unlike anything I've ever experienced. I had a great time. I was tasked by agent/producers and had to fight it off with my suit!

In the scene, a predatory camera swooping down to capture Day as she climbs to its nest. The interesting thing about having the predatory was that you couldn't follow through on the swing. I had to make hitting the bird, stopping in mid-swing as it would look like I was connecting with the creature. The Christa [the show's effects artists] put the paws [claws] in. Later and it looks phenomenal. It's really fun filming with these guys because they're like kids. They really got you involved in working with it."

The process for setting up to shoot a background plate, where the actors react to a stop-motion dinosaur, turns out to be a more involved process than just looking the

Day, on location at Vancouver Island, filming the Saturday morning 134-episode series produced by Neil & Marty Kroll for ABC.





Day, surrounded by Steeds (left)
is a very good cop (right).
But Steeds are not everywhere.
Send them to the mountains in the
LAND OF THE LOST (above)

camera down and photographing the actors. Day talked about how the members of the cast prepare for an animation clinic like this:

The crew sets up the shot and then you're shown where you're to stand in the scene. Steve Chiodo is there checking on things to make sure everything is properly lined up. He'll show us a little dummy model of the dinosaur and describe the action it's going through, so give us an idea of what it is we're supposed to be looking at. Then helps you to visualize it in your mind to make it real for you and react to it. Then you look through the camera and the little miniature model of the dinosaur up in front of the lens so you see how it will look after it's been added to the film. You can see the location of the moment, its general size, and exactly where you will be in relation to the

dinosaur. Then they'll give you an eye-line. The Chiodos would bring down a 'monster stick,' a pole that was the height of the dinosaur to be added into the shot. They'd put an 'X' on top of the pole and tell us, 'That's your eye-line.' Then they'd tell us, Okay, there's a big rearmount dinosaur, it's about that tall and it's heads where the X is and it's growling at you, it's gonna eat you right now, you have to react and run in this direction.

So you have to look at absolutely nothing as it, do some semblance of a reaction and then run away. And you'd better have a really brilliant imagination to make it real for yourself."

When LAND OF THE LOST was cast for the show for the first time, it's usually in rough, incomplete sections, so they came into the studios to record their dialogue

first. It's a bit during the shooting, so the actors get hot and tired and can do only a small, long takes. The Steeds' heads are so big and they're so heavy, the actors wearing them can't see well inside their masks so when they have to run for some thing, or hit a mark, sometimes they can't see it. A couple of times they've run into walls or bounced off a part of the set.

Day, like the rest of the show's company, had nothing but praise for the Chiodo Brothers' efforts with The Chiodos are really brilliant men and they do incredible things for the show. Sometimes, we'll actually shoot the dinosaurs on the set. One of the fun things that happened on the set was when they were shooting the foreground animation, where one of the Chiodos was manipulating a puppet inside dinosaur hand puppet up close to the lens of the camera and we're reacting to it on the background. And by accident one of their hands would be picked up on camera, manipulating one of the little rods to move the dinosaur arm, the cameraman would yell, Chiodo! Get your finger out!"

The show is shot in a five-day week, with two days usually at the outdoor location in Denman Gardens in Pasadena, and then two more days in the Valencia Studios, behind the Magic Mountain Amusement Park. Not only is the shooting schedule a tight one, but the temperature in the valley outside of Los Angeles is fairly hot. Which makes things even more difficult for a film company with actors wearing heavy makeup and rubber creature suits. "The four-day shoot requires a workout and often we go into overtime, but it's great fun and our crew is adept at this sort of thing. It's so well organized. It's easy to work on that kind of a project. When the Krells come down to the set, they have a little time there, they know what they do. Sid and Marty Krell know how to create an environment in which people are happy, and when people are happy they'll work their dinosaurs to the good." □

"I usually see the show for the first time when I come in to do the soundtracking of my dialogue for certain scenes. I'll be able to see the outline of what the show looks like. Also, by the time we come in for looping, the effects have been added so we can react. But I kind of like getting up early in the morning on Saturdays, like kids, and seeing it then. I didn't realize until I saw the first show just how real these special effects are. And if you aren't incredibly amazed, the moment—the dinosaur—will steal the scene!"

Sometimes, it's actually been easier for Day to work with the step motion dinosaurs than with the other monsters portrayed by human wearing heavy makeup. "The Steeds aren't easy ones for the actors to wear. There's a lack of ventilation inside the leg from rubber heads and the



HOLLYWOOD'S MOST

Voluptuous VULCAN

Kim Cattrall "reshapes" STAR TREK.

By Mark A. Altman

"I told Nick [Meyer, the director] that I'd really like to wear a skirt since Uhura wears a skirt, and I have great legs," recalled Kim Cattrall, who plays the Vulcan traitor Valeria in the latest, and perhaps last, installment of the STAR TREK saga, *THE UNDISCOVERED COUNTRY*. "He said, Kim, if you're in a skirt, people will be looking at your legs—and I said, 'So?'"

For the actress who first rose to prominence as the oversexed gym teacher in the barely Rick-Clark hit *PORRYS*, Cattrall's desire to sport a little sensuality on the STAR TREK universe should come as no small surprise. Cattrall has brought her own unique charms and sexuality to a diverse array of films ranging from the serious melodrama of *1616* (*UTB*) to the martial arts fantasy *BE TROUBLED IN LITTLE CHINA*, to the dropper hit *MANNEQUIN* in last year's Christmas turkey, *BONNIE OF THE VANTRIES*, thus, when it came time to don the uniform uniforms that Bob Fletcher had designed for STAR TREK II, Cattrall did not immediately embrace the idea.

"The uniforms are nice, but they don't make any new ones," she said. "I ended up wearing one that was made in 1982 for someone else. I really wanted my own uniform. I wanted to be part of the Starline and have my own uniform and feel a part of it. And then they took me into a costume fitting and they told me they didn't have any more material, and that everyone else was wearing their same uniform. I said, 'I know, but they're



the only ones who ever wore them. I didn't want to wear an someone's old jacket. I had to completely reshape it so I'd look like a woman."

For Cattrall, who was the young mark among an aging cast, personal "personal" aesthetics were lower on her list. "I'm not into looking that good this point of my life," she said. "I feel good about the way I look and as a woman, I enjoy feeling sexy and I think women in science fiction films should look great. Women should always look great and so should men. That's why people go to the movies."

Ironically, it was Cattrall's return out of uniform that caused the biggest stir when, near completion of principal photography, she took a photographer from the production to the bridge set. She stripped off her clothes, wearing only her prosthetic Vulcan ears, and had the photographer shoot a roll of film that would make even Playboy readers blush.

"I can't talk about that," Cattrall deflected. One member of the production said that Cattrall's co-star, Leonard Nimoy, "tut-tutted" when he heard

about the pictures. Nimoy had the film destroyed before word could leak, but about the very unauthorized photo shoot.

This incident notwithstanding, the 1984 remake of STAR TREK, to be the role of a lifetime. A self-proclaimed TREK fan since childhood, the actress-enhanced the opportunity to join the crew. "It's such a family experience," she smiled.

"You sort of help each other. They've played these characters for so long and when you step into the first rehearsal, and these people whom you've watched on television come up to you and say 'Welcome aboard, you can't help but feel part of this unique legacy and family. No matter where I go and what I do from now on, I'll be part of this and I think that's a great thing. When I was growing up, I just thought Spock was the most amazing character to be created because he was so smart and serious. He was just the perfect man to me, maybe a little lacking in passion but—underneath all that—was this incredible person. And I loved the way the series looked. It was so cool, and I look back at it now and I still love it."

Ironically, Cattrall had at first turned down the opportunity to read for the role. "My agent called me and said they were interested in seeing me," she smiled. "My initial reaction was that there have been so many STAR TREK movies that I didn't think this was for me. It's just going to be one of the same sort of thing and I'm not really interested. So I passed on it and then they came back. My management company said they thought I should take another



look at it. At that point, the character was still called Kozak and I thought, 'I'm not going to continue to play a character that two other actresses have sort of made their own.' I wanted to do something that was individual and mine. Part of the reason I took this was because I wanted to be in a movie that people were going to see. *AKES BONSTEK OF THE VANDIES*, which no one saw and everyone hated, I really wanted to be in a film that people were going to see and, on top of everything else, I thought it would be something worthwhile."

Eventually, Catrell heeded in to her agent's advice and agreed to meet with director Nicholas Meyer. "They said, 'Just go in and talk to Nick Meyer and if you feel comfortable, go over a scene or something,'" she recalled. "I came in and saw Nick and for personal reasons, Nick's had much sleep the night before. I sat down and we talked for a while, and one of the things we had talked about was changing the character and changing her name. He said, 'Well, she is a different character. She's not part Kozakian, she's a Vulcan and we're going to make all these changes. So why don't you read?' I said to Nick, 'I don't know how this is going to come out, because I've only had a couple hours sleep.' So I read and we talked over the scene, and the first thing he said to me was, 'How many hours sleep did you get?' And I said, 'About two' and he said, 'You got enough sleep.' We really clicked, and had the same sort of ideas. We were both excited about the thought of bringing a new character into the family of the *STAR TREK* crew members."

In fact, working with Meyer—the director who is credited with saving the *STAR TREK* franchise, first with *STAR TREK II: THE WRATH OF KHAN* and 1991's *THE UNDISCOVERED COUNTRY*—was an aspect of the production that especially appealed to Cas-



"THE PROBABLY AN LITTLE DREAM was not a happy experience for me," explains Bakula (left) & actress Persi Fennell (right). "There were a lot of things with mechanical things."

wall. "I had met Nick for a couple of other things he had done, like *VOLUNTEERS*, and didn't get a very good take on him," recalled Carroll. "He was smoking cigars behind a big desk, but this time he was much more accessible. He had been away, spent time in England, and was more relaxed and I liked him very much. He's incredibly bright and has an acerbic wit, and is very well versed in the classes which, for me as a classical theatre actress, I really appreciated. We talked a lot about what we could do and how we could express the characters in more of a free way than just sort of automatically. I immediately liked him."

Though her meeting with Meyer was successful, Carroll still required approval from the film's executive producer and star, Leonard Nimoy. "That's a meeting where I had to meet Leonard and we had never met before," said Carroll. "We have translators. We both had worked with Otto Preminger and swapped stories. I have a real affinity for Leonard. I think he's wonderful. We had a lot of talks, back and forth, in a different way than Nick and I had—just on a personal level about what was going on in the film, just because the relationship of our characters was very complex. He wanted it to be something exciting and different, as I did, and the key was the limit with whom it was going to work with someone who is so different. I really enjoyed it."

Like the rest of the cast, Carroll had to deal with the script alterations, though Meyer was personally rewriting during production, the actress considered the process to be rewarding. "I'm used to getting new plays and having scenes thrown at me," said Carroll. "To me, the job of a good writer and director is to challenge the piece. If it's just sort of memorization, trying to make work something you're not too sure about, then I feel manipulated as well. But we all wanted the best possible story, for all of the characters and for the audience, because people were waiting for a really good *STAR TREK* movie. It was wonderful. The script itself kept evolving. It was like a living thing. I don't think things written in cement, or poured in concrete, are the best. I think it's such a collaborative art form that the more people who have a good point of view and want to help the project, the better."

One of the film's most memorable scenes, which Carroll admits was the result of last-minute rewriting, is a chaotic "mind-meld" between Vulcan and Spock, who attempts to find out the identity of her co-conspirators. "The final scene Leonard and I had together, on the page, was written about things, but when he and I were doing it, the scene took on a life of its own," said Carroll. "It's an exciting scene to experience

“I’m not into hiding things at this point in my life . . . as a woman. I enjoy feeling sexy and I think women in science fiction films should look great.”

because, not until the last moment, did either of us know what was going to happen. It was really exciting because you've never really seen Vulcans mind meld. The only other instance of it, that Leonard could recall, was when he was brought back to life and they were mind meld. There is such an infusion of two people's chemistry and energy, where there are enough between pain and pleasure. It's the closest thing to a sexually heightened experience that you would get in a *STAR TREK* movie. There's all this incredible passion and volcanic emotion underneath everything anyway, which is so suppressed, so that when they get together—even when it's not in the seventh-year cycle—there's still more of something going on."

To transform herself into the Vulcan character, Carroll performed major cosmetic changes on her appearance. "I came to Nick after everything was settled and said, 'I want to have more of Leonard,'" said Carroll. "So I dyed my hair black and I had it done very sort of flat and shaved my eyebrows, because I felt my ears would look much stronger. I would look much stronger. I have a very feminine face and I wanted to look very strong, because I'm a warrior. I'm a revolutionary and wanted aspects of that



Carroll played the life role of a *MADAME* that comes in like a though critically derided, the 1987 film was a commercial success.

Nick said. Why don't you put some coming in one of your ears? I think the rest of the crew was concerned about it. But when the look was all together, they really, really liked it. That is the way the character looks in doesn't look like any character I've ever done. It helps me feel more like Vulcan."

In late past action roles prompted Carroll to draw upon her emotions, she had to draw more there for her performance as Vulcan. "It was really something being so analytical about what I was feeling. You have to be much more intellectual than crying or screaming, much more contained—which I found a real challenge."

Unlike many previous productions, Carroll labels her *TREK* tenure as one of her most satisfying endeavors. "They're all such individuals, different experiences, and what really makes them different is how comfortable and how happy you are doing them," she said. *HIGH TREK/ BILE IN LITTLE CHINA* was not a happy experience for me, and *STAR TREK* was. On *HIGH TROUBLE* there were a lot of delays with mechanical things but, on *STAR TREK*, there is a formula as far as the special effects are concerned that everyone is very comfortable with. On *HIGH TROUBLE*, it was a lot of people working with something that was a few kind of ideas. That led to much more difficulty in the making of it. I think the *STAR TREK* fans deserve a



Carroll is *SPLOT SECONDARY* "as in part." Major Meyer (left) and Persis Khambatta (right) took a break from the film, since 1988.

VERONICA
CARLSON

*"Dracula's Most Beautiful Victim" Remembers
the House of Hammer.*

By Bruce C. Hallenbeck

—Thomas Cushman, *Harvard*, a new
and charming — *Beaumont*, a most beauti-
ful volume.

So maybe the catchline that was probably aimed against the reader like DEATH OF A HANS RISEN FROM THE GRAY? Hammer with this message on the 100 pages of *Die Straube* says: There are no who was the film contains never longer Tennessee Eastern Tall, black, and voluptuous. But with a sign of a sensitive about her. Carlson abandoned the camera by the early 70s and even considered all too promising by her own hand. She currently resides in South Carolina with her husband and three children.

A review of such British horror films as *FRANKENSTEIN MEETS THE STRANGE*, *EL MOVED* (1969), *THE HORROR OF FRANKENSTEIN* (1970), and *THE C-H-O-L-D* (a Cantonese pseudonym for a man-chinese) before Hammer made an attempt at an agreement of attacks of the female vampire, the 1970 Italian by several examples in the *Woman in the Fog* — *THE VAMPIRE LOVES A HOST* FOR A VAMPIRE, and *TWO OF A KIND* — should declare their sexual independence.

[illegible]

Carlson's conviction was to become an artist and marketing specialist. That is the education. A liberal arts program prepared him to work in these industries.



If you're immune to the strain and when I quit the I found it a relief. I had a lot of time to think about the situation and the way I had been running the business. So I went back against the wall and pretended I wasn't there. When the director asked me if I knew Jack, I think she got a sense of me by the straps of her costume and there he was on my head. I got the role. The film was called **THE MARGHERIT**. That's a comedy with Margherita and Mike. That was very close to me.

It seems almost a small note in THE BENT HAM (SAF. IN LONDON) (1997) a bookman's war with Daniel Hengeman. Her long letter, through a courier pointing her to several photographs in which she was looking on a bench in a park. One of the pictures ended up in a London tabloid, which was brought to the attention of the local film-maker, Robert James Cameron. Almost on the spot, but for beautiful artwork in the BENT, read by Frankenstein in Damsela, Cameron turned Carlin's agent and gave her a screen test.

That was a great thrill, and Carl and I took about a dozen lots of Hummer's longer films. His friends and I used to skip a line to see them. And here I was, landing a starring role in DEATH LA 1045 RISE N' FROTH THE GUNNIE (1988), opposite Christopher Lee. That's great relationship with Freddie. Finally, the director of that film and with Arin Young, the producer, Freddie was very kind, very patient and very gentle. I was so young, naive and inexperienced at the time. Carolee has good memories of Christopher Lee. He's a great Impresario. He is a good actor, the producer

But that only helped him on the part of Derenda. He was a really good man, but not any. But when he died he died perfectly because he is a perfect man.





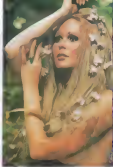
Feeling for a picture related to DRACULA HAS BEEN FROM THE GRAVE, Carson deflected her on-screen prying to make a mean romantic fringe (left). Below left: Her first appearance on the set of MONSTER OF FRANKENSTEIN, who finally comes between a smiling Peter Cushing and the film's star (right). Below right: The horror of blood splatters Christopher Lee between takes of DRACULA HAS BEEN FROM THE GRAVE. Below (left) stars cope (right) with comedy as John Carrigan and Barbara (left) on the set of DRACULA HAS BEEN

Opportunistic, too! Reflections of the national lockdown, the Hammer family's death, the great Victorian movement.



The Dracula film was another enormous hit for Hammer and its distributor Warner Bros., assuring Carlson's future with the company. She signed into FRANKENSTEIN MUST BE DESTROYED, supporting Peter Cushing (just as the reluctant Baron for the fifth time) and a very young Simon Ward. This entry in the series was helmed by Hammer's premier director, Terence Fisher. "Terry had a great sense of film," Carlson noted. "He had been an actor before he had become a director, and he knew exactly what he was doing. He was very helpful, very supportive, he'd remind me why I was there, what my character had done before, and he would ask me how I would like to react, what my reaction would be to the given situation. He would let you know when you did something he didn't like. He was very useful. Working with Peter Cushing was wonderful. He was so approachable, so easy going. His reputation preceded him. Everyone liked Peter Cushing."

As the production was running smoothly, Carlson moved on to the set and announced that a tape scene—with Cushing assisting Carlson—should be added to the film, insisting, "You can't enough see in this picture!" According to rumor, the producers (Warner Bros.) refused such an added scene. "That was, of course, of great distress to me," said an embittered Carlson, "as it was Terry. And it happened so arbitrarily. We'd not much shooting left to do. It seemed such a waste of time for Frankenstein. Terry protested at great length but was overruled. In the end, we shot the scene as best we could. And the minute it was done, Terry said, 'Carl I can't stand it.' And he turned his back and left. I



always remembered that. That was the only time I'd ever seen him walk off the set."

THE HORROR OF FRANKENSTEIN was Carlson's next film for Hammer, a black comedy spoof of the company's last international hit, **CRUISING OF FRANKENSTEIN** (1957). Directed by Jimmy Sangster, who wrote the original film, the comic version cast 34-year-old Ralph Bates in the role of Baron Frankenstein. "Jimmy was tremendous fun," laughed Carlson. "Just as deep, just as professional as the other directors I'd worked with, but with a wonderful sense of humor. He and Ralph had this wickedness about them, like a couple of rough guys. But we'd go all this time out our heads, sharing references so that when we got in front of the camera, we'd be very serious and professional."

In 1953, Veronica returned to Pinewood Studios for the Tyburn Production of **THE GHOUL**. Once again, she was directed by Freddie Francis. The cast included Bridget and John Hain and Peter Cushing as a worried saint who is seduced by a capitalist's son.

Before dropping out of the business, Carlson appeared in **VAMPIRA** (1975), released in the U.S. as **OLD DRACULA** (LA). David Niven played Dracula, with a supporting cast that included Hammer star Linda Hayden (**EAST OF BECKON OF DRACULA**). "The last time I met David Niven was on the set," Carlson remembered. "As it happened, I had to wear this hairwing headpiece. The scene was very crowded and he was standing very close to me. And he took on my leg, as, which I lost. My reaction was immediate, and I was afraid, uncontrolled. I bent forward in pain and poked him in

44 If I wanted to sunbathe in the nude, though, I'd do it where no one could see me, except maybe a passing helicopter—and then I'd run for cover. 55



As the bride in **FANNY** (1961), Carlson—shot in period costumes—inspired clips from romps like *you* ("Foxy Adaptation," page 6)

the eye with my hairwing headpiece. He reacted with his hand over his eye! We both just laughed. I don't think I have even saying, 'Hello. I just remember the wild laughter. Two people who just reacted from each other!'

Carlson's departure from film was unfanned by a series of traumas. "My husband was very ill," she explained, "and I got drunk really fast. It took him a long time to recover from the illness that he had. I sort of faded away from the business. It wasn't just my husband, but as that went there was more sex coming into the house, more money, and I just didn't want to be part of it. It was a school, made models were everywhere. But I'm not a voyeur. I admire beauty and good looks in a dispassionate way. If I wanted to sunbathe nude, though, I'd do it where no one could see me, except maybe a passing helicopter—and then I'd run for cover. My life is just was working at Hammer. And the last thing I did, **THE GHOUL** (1974), was the closest thing I could find. I just wanted a stable life. God got involved with my paintings. I have a lot of commercial work now. Two years after I got married, I had my first child."

However, now that her children are growing up, Carlson is contemplating a comeback. "I've no conscience about it [acting] now," she affirmed. "I don't feel badly about doing it. They [my children] are secure in my absence." She is currently considering a major role in a horror film, the proposed project a US remake of a French classic, "Under wraps." "Thus, one can only hope that Veronica as Dracula's most beautiful victim—may return to the screen." □

f r i d a y's FEMME FATALE

After FRIDAY THE 13TH, Robey turns up the body heat as a vampire.



The vibrant Robey stands as a seductive femme fatale.

By Al Ryan & Dan Czarady

Actress and former model Robey may be best remembered as a cult iconography icon (Mia Farrow) in the horror anthology *FRIDAY THE 13TH: THE SERIES*, but now people know that it was a role she almost turned. "I went on an audition and I immediately thought it was not I," said Robey. "I wanted, but I didn't agree to dance, because I really thought I'd want to be a new law. But as I went into a certain time point, I was so nervous, I was out of a breath of air, because it was all about heat and there was nothing else working. The assistant was looking up at me and me, and for some reason brought it back the next day."

After reading for the casting director's and then for the show's executive producers on the Paramount Pictures lot, Robey was the number one choice for the part. "The minute I read the bible and part of a few scripts, I was very interested in the premise. Needless to say, it's great when an actor gets a job and makes money, but to get the job, make money, and do something that is potentially very different, that's art."

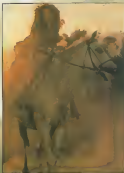
Born in Montreal, Canada, as an actor, dancer, and a London stage actress, Robey was educated throughout the world. She attended schools in Canada, Italy, England, Norway, and Scotland, studying in a tradition that traces its roots to the 19th century. "It was a full-on experience. I have very little desire to settle down in one place. I travel pretty extensively. It was such a joy. We have a public now. I am 'Who?' Then I judge from that."

The beautiful and down-to-earth girl head speaks French, German, and Spanish and has maneuvered many directors. Her education abroad was not without its

Robey (with series co-star John D. D'Amico) would like to keep *FRIDAY*'s femme fatale in a movie for the ages.

**FRIDAY
THE 13TH**





Back to nature — after playing a hairy hunk on **FIGHT THE YEM**
THE SERIES, Miley is posing in an even more sensual image. In
 1990s **THE THIRD** a film described as a "combination of **BODY**
PLAY meets **THE HUNGER**," she will play a vampire.

store of advantages and disadvantages. "St. George's English school in Rome was, for me, the last school. We got away with murder. It was filled with the sons and daughters of diplomats and journalists, and people like my father, who attended the Navy defense college. It was filled with spoiled little brats! We had a hall. We just created havoc, several kids. They sent us away on summer holidays, and we went to riding camps, and there would be this great, gray cloud of mist that followed us everywhere. We were a naughty bunch of kids, we really were. We would be at the Fontaine Rome, sitting our lunch where all the nuns were, and you would have hundreds of nuns going by. People must have thought it was so great to go to school there, but we just hated it. We hated being dragged around to the museums and the Vatican. It was really boring to us, at that young age. But, at the same time, we had a ball. Boarding school in Scotland, now that was the worst!"

At 10 years, Robey was a scholarship to study dance at the School of the Royal Academy of Ballet in London. "We always wondered what would have happened if I'd taken the scholarship," Robey pondered. "Ballet gave me discipline that I still have. I consider myself to be rather quiet, rather forthright, rather linear, in certain ways. Yet, there's that incredible artistic stance there, and ballet says it all for me." Although she declined the scholarship, her background in ballet allowed her to later study jazz and modern dance. "In New York, I danced with Luigi, who's a great master, and I danced jazz with him for two years. I could not have done what I did with him if I had not had classical ballet training. The classical training actually flows over into acting."

While still in London, Robey wanted a producer who allowed her to go to France. "I was told to go to Europe, but I'll stay on a plane myself, and everything will change for you." That was some guts. If you move from London and wind up in Marseilles, France, of course everything will change. I mean, anyway, and everything certainly did change. I don't know what my life would have turned out like if I had gone to the University."

As it turned out, Robey ended up in Paris. "I was staying in the streets of Paris, actually, and found my way into a recording contract. [The producer] discovered me one night. I'm sorry to say there weren't more hard knocks than that. I had a friend with a new wave band. They flew me to London, and I stayed at the Chelsea Hotel in La Teyler's name. So, there I was, recording at the Marquee Studios in London, and The Slaves were playing at the Marquee Theatre. I was just blown away by that. It was great to be able to hang out with

R O B E Y

"As far as being physical, I fought for that... She was written as reactionary, not an action character."



Steve Martin (above) replaced "FRIDAY THE 13TH: THE SERIES" regular John F. Leeley as the film's second 0-60 man: "The Professionals."

these people. I worked with a group of musicians, and we formed a band out of that experience, called The Corps. They were guys that were working around London studios at the time. They're all still in the music business."

The band soon became Loose and the Corps. "It was a new wave band. We were influenced very greatly by glam-rock and glam-rock. It was the real excitement, and we're talking David Bowie, Brian Ferry, The Slaves, The Sex Pistols, Gary Glitter, the New York Dolls. It resulted in a hell of a group of music tapes, and I ended up in New York, because some people were interested. The band followed me, and we all ended up living in the same apartment. It was a wonderful old apartment building at 16th Street and Broadway. We were being courted by various record companies, and we were being driven around in limousines at night, just having a grand

old time. We went to all the clubs, and it was the heyday of Newcom and Studio 54 and The Red Pumas. We weren't performing, just "doing the scene," and being loved and applauded. It was pretty heady stuff for a bunch of kids. When it eventually did was break us up."

Although Robey's singing career seemed to come to an end, she soon embarked on a new one—modeling. Robey was discovered by famed French photographer-painter Jacques Henri Lartigue while sunbathing on the French Riviera. "He was around 80, and just started taking pictures of me one day with a half-Minox camera," said Robey. "Considerately, I had just read some articles on him in a photo magazine, and I was able to strike up a conversation. He and his wife were having lunch, and they invited me to come and live in Paris with them. So, that's when I loved my parents and said, 'I don't think I'll be coming back to Canada at any time soon to study at the University. I think I'm going to go to Paris.' And, that was it." Lartigue's photographs of Robey in Paris began to be becoming an international model. She eventually signed with the renowned Zola agency and moved to New York, where she worked in print and television ads for Clairol, Norma Kamali, Cover Girl Cosmetics, Kodak, Revlon, Maybelline, and Jordache.

Continuing to pursue her singing and songwriting careers, Robey became a familiar face on the New York club circuit, and eventually formed a new band, "Robey." She soon teamed with album producer Joel Diamond, and recorded "One Night in Bangkok," the hit single from the Tim Rice/Albion rock opera Chess. The song went on number five on Billboard's U.S. dance chart, and hit the number one spot in both Europe and South America. Since then, Robey's recorded singles for both CBS and Chrysler Records. Her background in singing led to singing roles in 1988's THE MONEY PIT, starring Tom Hanks and Shirley Long, and RAW IDIOT, starring Arnold Schwarzenegger. "They were big parts, and most of my part in RAW IDIOT wound up on the cutting room floor. I did get to work with White Lion, and share a songwriting credit with them in the film."

As if these credits weren't enough, Robey, a fan of improvisational comedy, once studied with the famed Los Angeles troupe, the Groundlings, which has had such accomplished comedians in their ranks as Candice Telfer, Freeman and Paul "Pee-Wee Herman" Hutter. She also performed with the comedy group M.I.C.

This is the background Robey brought to the role of Mike's Foster in FRIDAY THE 13TH: THE SERIES. The show was produced in Canada for first-run syndi-



The Robey that TV audiences were denied.

ROBEY

"We had very little idea the [cancellation] was going to happen... We went out with our highest ratings ever."

human—and some not-so-human—all-virtues.

Robey was also responsible for the exotic appearance of her character. "I made her rather exotic-looking, with her hair and her makeup. I worried they'd have long nails, another nail and her lips were going to match, no matter what the problem was. It was a defense for her." However, there were issues when Mick's glamour was overly tested. "It did change, very definitely, during the monkey chase." Robey is referring to the "Brain Drain" episode, in which a doctor known as a telepathist is used to turn a wounded man into a telekinetic genius. During the course of the episode, Mick's appearance is reduced to a howling madwoman with the mentality of an ape. "That's where the nails came off, and Mick started to get slower and drier," said Robey.

In the episode "Mightier Than the Sword," a cursed loanword poet helps a pulp writer become a best-selling novelist. The booker uses the poem to write about gruesome murders, which have then acted out in reality. As one poem, Mick is named into a murderer by the desperate author. It was one of her strongest performances on the series. "I wanted the writers to write Mick as more of a final character, which they wanted to do," said Robey. "That episode was one of the rare chances where the final characters got to actually do something."

Hard pressed to pick her favorite episode out of the show's three-year run, Robey admitted she is partial to "The Channel Pan." That was the series' last episode, and sent Mick back in time to confront the blarney de laide. "I did like it in that one," she recalled. "I got to make and I got a chance to dress up in period costumes. For an actor, it's like being a little kid—the more dress-up, the better it was for."

As the beginning of the third season, the two-part episode, "The Prophecies," had series regular John D. LeMay exit (after being transformed into a 14-year-old, with no memory of his adult life). Actor Steve Morayne, who had been in two previous episodes in Johnny Vent's role, joined the show as regular. It was a move that upon the show's cancellation

rhythm, but was unavoidable, as LeMay had requested to leave the show. "I'm a big fan of John's," said Robey. "He's a very good actor. I knew he wanted to go. We were in a period of great stress. Steve Morayne is a very sweet guy, a good actor. The chemistry we had already established was a real bond for him to crack. It's hard for another actor to come in and take over, when people's affection are so well placed." Quickly enough, the show had previously attempted to add a fourth regular in the character of Rachel, a Middle Eastern mystic played by Elias Zarouk in the "Bottle of Dreams" and "Doorway to Hell" episodes. Robey believes that the character was "too way out there" for audiences to identify with, and therefore was dropped in a possible regular.

At the end of the third season, Paramount Pictures canceled FRIDAY THE 13TH: THE SERIES. All four characters were given, from low ratings analysis to from religious groups, to the poor box-office take on FRIDAY THE 13TH: PART VII. JASON TAKES MANHATTAN. "The show ended within days," Robey remembered. "It was very shocking. It's like a member of your family being killed. We were split up, and when you work for three years with people for seven

cation by Paramount Pictures, and debuted the same season as STAR TREK: THE NEXT GENERATION. Her character was one of two women who inherit a fortune antique store, filled with demonically possessed objects. After Mick and Ryan Dalton (John D. LeMay) sell off all the antique, they learn about the curse on the items from a former friend of their late uncle's, Jack Marshall (Chris Wiggins). The three decide to try to remove all of the objects, a task which is often fraught with all sorts of supernatural dangers. The show was one of the few successful attempts at horror mythology on television, and was all the more unique by featuring recurring characters.

A lot of Mick on the set, also more than I ever knew," reflected Robey. "She's very glib, a little more than I am, because I would break out in a sweat when across the floor. She went through a lot of things that I wouldn't have gone through, and stayed. As her being physical, I thought for that, because she was written as a reactionary character, not as an action character. I thought for that to change, and in did." As the character became more active, Robey's character came in handy, as she was often required to deliver brutalistic monologues



ON PAGES 11-17: THE SERIES, Robby searched for ancient artifacts. She will play a violent 'collector' in a remake of *THE COLLECTOR*

days a week, you go through trauma. We had very little idea that it was going to happen. As a matter of fact, we were out with our highest ratings ever."

Robby has her own theory about the show's demise: "It was a question of re-lighting at Paramount. They had bought a studio in Canada in which we were located with *WAR OF THE WORLDS: THE SERIES*. [Executive producer] Frank Mancuso, Jr., wanted to take over *WAR OF THE WORLDS*. He said they shouldn't have ever started that show. It did not work. The consequence

was that, when that show went down, we had to go down also because of the cost of the studio. We got dragged down by bad timing.

As far as Robby knows, there are no plans to tie up the loose ends on the show in a TV movie. "I'd like to see it happen, and there's no reason to rule it out," she says. "The two-hour third season episode was released as a feature in Europe. I'd love to work with Chris Wiggins again. We're still friends. We talk on the phone. We're very close; he's a warrior. He gave me more knowledge of etiquette on the set. Working with Chris was an absolute privilege. We did have a special chemistry, and when John left, the chemistry was gone. Steve did his best, and we did have a nice thing with him, also. I'd like to see us get that last episode done."

Since leaving behind the world of cursed artifacts, Robby has steadily pursued her interests in acting and screenwriting/singing. "Two just completed a six-month project of a poetry album," she said. "It's a compact disc and leather-bound book, and it will be sold in bookstores. I've been doing poetry readings around Los Angeles. Some music is in high gear. I'm working with someone I haven't worked with since 1986, when we had a critically acclaimed

record, *Pain Carve*, which was a rap record. It was acclaimed by RBC, which is the biggest black record label. It's out of Harlem. They said the record would sell through the cracks, which it did."

Robby has been cast in the feature *THE THIRST*, a horror film to be directed by Charles Guggino. "I play a vampire," said Robby. "It's a combination of *BODY HEAT* meets *THE HUNGER*. It's a show that in Florida. It's very stylish. It's a beautiful script, and it's really a nice, strong storyline for a woman. I'm proud of it—and it hasn't even been shot yet." After Robby finishes filming her bang, she will star in a remake of the 1965 psycho-sexual thriller *THE COLLECTOR*. "I think they asked me because I look like Samantha Eggar," joked Robby. "Chris used to say I looked like him, and he said I should do it if they ever remake it. Strangely enough, they called, out of the blue."

Regardless of where her career takes her, Robby will most likely have as much fun as possible along the way. "It's an awfully strange business we're in. It's whole being paid to play dress-up. We can talk methods till the cows come home, but all it is is playing dress-up and getting into character. It's very simple, really." □

Robby (with PHILIP TATE) still regales John B. Laffay and Chris Wiggins. Maybe the show's cancellation are similar to fighting.



THE MAKING OF

TEENAGE EXORCIST

Actress/screenwriter Brinke Stevens recalls the production of her black comedy was anything but funny.

By Brinke Stevens

Although most people know me as a "Screen Queen" actress, I'm also a published writer. In addition to a 1996 stint with *Wired* magazine, I've written three books of scripts. My latest one, *TEENAGE EXORCIST*, was shot early in 1991—and I starred in it, too. Let me look back and believe it is a credit to succeed as an actress-writer in Hollywood, let me see you struggle. After all, you often learn the ropes by hanging from them.

Back in 1983, producers Fred Olen Ray planned and asked me to star in his next movie, a minor indie picture called *TEENAGE EXORCIST*. After waiting fruitlessly for a month for the script to show up in my mail box, I asked Ray when we'd start shooting.

My jaw dropped. Ray admitted he didn't really have a script. What he did have was one minutes of creepy old John Carradine footage: a candy rule, and one committed star—me. Sending an acting job slipping away, I blurted, "How about if I write that script for you?"

Ray accepted my late-draft script, written in four weeks with favorite collaborator Ted (ATTACK OF THE 8 MOVIE MONSTER) Newman, at too expensive to



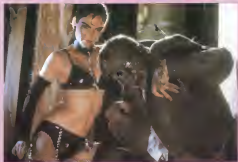
As a model, Stevens posed for a 1988 "Merry Christmas from Carlinco" greeting card. By '91, she was a published writer.

shoot. Newman dropped out of the project, since he felt our low-end salary didn't even remotely cover reserves. Left on my own, I whipped out a one-liner draft on Ray's one-week deadline.

Many people consider me to be "the Bela Lugosi of my day," since all the modern horror stars seem like women. In *TEENAGE EXORCIST*, I wrote a leading part for myself and in three days scenes I'd even wanted to play on film. My final script was about a prima proper college student who enrolls in a creepy old house. She gets possessed by the evil soul of the former occupant, Baron DeBade. Suddenly, she's trying to murder her best friend, seduce the woman's husband, and rip her boyfriend to shreds. Hidden in another wicker up in the basement, and DeBade materializes as an ugly demon. A prima ultimately proves intellectual and a sapient. Blood coverage puts girl-Buffy, who saves herself from the fangs of evil.

Ray was delighted with my screenplay, but put it on hold for several months to pursue other projects. In the meantime, his film clips of the late John Carradine became outdated. A year passed, and it seemed *TEENAGE EXORCIST* was doomed to oblivion.

A young protégé of Ray's,



Berryman has developed a cult following in Europe. Though not yet released in the U.S., **THE HOT CHICK** has generated a cult classic.

Grant Waldman, meanwhile, was preparing to direct his own film, **SENTAL K**. He has a tag when his lead actress, Jacqueline Bisset, dropped out of the project a week prior to shooting. Waldman put the hired crew on hold and frantically searched for another screenplay to produce instead. Of the half dozen unread scripts that Ray sent over to him, Grant chose **TEENAGE HORRORIST** from the stack.

Ray told my screenplay to Grant's production company, Waldway Films. Although Ray emphasized I'd written the leading role for myself, Waldman's team responded that I simply wasn't right for it.¹ It was ironic, I'd written the script to get acting work, and they didn't want me! It took a lot of convincing, but I was eventually hired to play the part I'd written for myself.

I got confirmation on a Friday that we'd begin shooting on Monday. The time-pressure was enormous, as we all usually scurried about to film the other actors' lead-a-longs, and prepare the props, sets, and costumes. The producers quickly cast three male actors for whom I'd tailored my script: Jay Richardson, Tom Sizemore, and Robert Quar-

ry. There were two crucial female roles yet to be cast, that of my blonde best friend Sally, and the sinister teenage catnast, Buffy.

With only three days left before shooting, I was summoned to help audition the other actresses. After I discovered a power drill murder in my **UNDERPARTY MASSACRE** years ago, I developed a liking for heavy-duty industrial-strength machinery. I wrote a dramatic "chew-scene" scene into the script, which Waldman tailored for the machines. It was my job to parade girls around the living room, wielding an axe-like weapon and supplying my own sound effects—*Grunt!* Honestly, a movie we looked pretty silly.

We failed to find an appropriately heavy blonde to play Sally. On the night before shooting, Waldman gave up and hired an exotic-eyed brunette, Elena Salgado—who looked so much like me that we could've been sisters. That prompted a last-minute script rewrite, making Sally my older sister, instead of my blonde gal pal.

It was even tougher to cast the role of Buffy, the teenage catnast. Tracy Leeds had been approached, but turned

down the role as "inappropriate." Perhaps not enough sex or nudity, I wondered? I was appalled when Waldman told me he'd ditched actress Erika DeBruin for the part, originally written as a cute teenage girl! I soon found myself on-set, scribbling revised scenes for DeBruin during my lunch break, and shooting them immediately afterwards. DeBruin and I had worked together previously on a Mike Cernyco, **MOON BONES**. His own natural comedic timing proved a valuable asset and our chemistry lent itself to a lot of ad-libbing on camera.

Having decided not to use the outcast John Cassavetes look-alike, Waldman cast actors Mike Howell and Oliver Busch as portray the villainous director, Baron DeVade. To my surprise, I recognized the sewing makeup artist, Jerry Casuso, who had been hired to create the film's memorable demonic transformation. Four years earlier, Casuso, then 11, won a *Monsterland* contest to enter Hollywood and eventually the magazine's teen pageant or, if a winner, surprise to see the upcoming special effects makeup artist from Texas (andly make his fondest dreams in Hollywood).

Amidst a growing cast of

familiar faces, I was again reunited with Michael Berryman, who played a hysterical (or Michael) and I had previously worked together in **THE HAUNTING FEAR**, where he performed a unique autopsy on me. I'll never forget my first encounter with the strange-looking actor! Prior to doing our autopsy scene, I nervously inquired, "I hope your hands are warm?" Michael wickedly smiled and replied, "I've stuck them in the freezer all morning for you." In truth, Berryman looks like the kind of guy who

(continued on page 62)

Berryman, before he became *Monsterland* Magazine's mascot, Erik, "started my second career as a dead woman."



BAUER POWER

By Gary Garfinkel
and Dan Czaraky

A dynamic and versatile actress, Michelle Bauer is a B-Queen who doesn't scream.

She's been a Nightmare Sister, a Teeny Bitch, and a villainous Chameleon Hooker. With over twenty films to her credit and several more waiting in the wings, Michelle Bauer is in demand. Small wonder. She is not content to merely learn her lines and strut her sex appeal. From a minor role in cable USA's original feature *LIST FOR FREEDOM*, progressed her to deliver an impassioned speech with conviction.

"Michelle is always 100% electric," said David DeCassis, producer of Bauer's latest film *CHICKADOCKER*. "No matter how high or low the budget, she is an actress who always delivers the goods." She gave the same sort of energy in *NIGHTMARE SISTERS* that any other actress would usually reserve for a *SILENCE OF THE LAMBS*.

Bauer was working on the Playboy Channel's *ROMANTIC VISIONS* series when she was approached to film-maker Fred Glen Ray, who was casting for *THE TOMB* (1990). She was hired to play an Egyptian vampire, a plum role that launched her career as a B-list star. "It was an interesting part," recalled Bauer. "THE TOMB was my first real acting role and here I was playing the lead. Later on I sometimes played a secondary role, which was basically a step backward from THE TOMB. So, even though my acting career kind of started out in reverse, it learned an important lesson about ego attitude, which is don't have one."

Bauer's next picture for Ray was *PHANTOM EMPEROR*, an assignment that required her to run around the Hollywood Hills on a jogger—and several times take the upper half of her brother taken—during a December

cold spell. She described her onerous role in the chilly-jogger comedy as "too glamorous at all. They just clapped some hair makeup on me, pulled my hair and said, 'Go to work!' I was so nervous anyway, because it was a very hard, challenging role for me." Bauer considers the film was "total training to be a mail-order. When we had a hamburger barbecue outside, she wanted to buy just like everyone else to get her food."

Bauer not only landed a career, more cinematic role in *HOLLYWOOD CHAIN SAWHOCKERS* (upgraded further visibility in the post-natal campaign terminal stage). She was teamed with Lianne Quigley and Gennifer Hannon in a tale that combined homicidal promiscuity with power tools. "When I characterized my victim, Fred Glen Ray would stand right next to the camera, throwing loads, parts at me and splashing my face with Oscar oops full of blood, while a prop guy was squirting more blood all over my body with this little hose. For my death scene, they used a mid-order female chest filled with fake blood and guts, and then put characterised a night down the middle. What a crazy set that must have looked like! Oh, and by the way, the chameleons we used were real."

DeCassis, Ray's colleague and fellow B-list marriage man, paired Bauer with Lianne Quigley and Bryan Karsens in *STREETBALL BABES IN THE SUMMER BOWL*. A KAMA. The film's basic premise translated the "Mad Max" theme (babe in the shed) into a boxing alley. Bauer's character is converted by a pro from a cute card to an unstoppable tough. While waiting for the night's leaguer to finish their games and production to resume, Bauer—rather in her hair—would



"Isn't you just hair? I when we're on the set!" says Bauer's demonic character in 1990's *THE SWEETING*. The film will be covered in 1992

THEY CHARGE AN ARM AND A LEG!

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HOLLYWOOD
with a twist
and a twist

Michelle Bauer is not the poster for a screaming war movie who appears making out on the beach. Instead, she's a Hollywood-style girl who is the first to be killed in the movie. Bauer was almost only in good fun.



"I'm aware of the impact these films can have on a younger audience ... there's a difference between campy sex-violence and raw sex-violence."



me of bare skin and blood-letting have raised some thorny issues with Bauer's family.

"They're basically split," said Bauer. "After a while, my parents praised the acting and dramatic sides of my performance and stopped chattering me about the nudity and violence. Some of my siblings, however, are still not supportive of my work and, at times, that bugs. I accept pain that I think are challenging and fun. When people criticize my work, I tell them that they are entitled to their opinions, but that doesn't mean they're right. I believe in myself and my work and, with that attitude, when other people say just don't upset me."

Bauer, however, said she refuses to take part in any films that graphically portray rape and gore. "I hope the blood-spattered scenes are taken tongue-in-cheek, and the sex scenes are funny and always as tasteful as possible," she said. "I've turned down parts that had brutal acts in them, like in *ROLLER BLADE WARRIORS*. And I'm not a fan of the *FRIDAY THE 13TH* series, either. I'm aware of the impact these films can have on a younger audience and I really believe that there's a difference between campy sex-violence and raw sex-violence."

Bauer's practice of self-discipline, reliably arriving on the set well prepared and with all her lines memorized, is particularly appreciated by co-conscious producers. "My routine is to learn all of my lines before the start of photography," said Bauer. "Then I relax the night before my scenes. I'll practice my lines anywhere around the house, in the shower, in my car. You wouldn't believe the looks I get when I'm screaming my head off while on the freeway."

How does the prepare for

the performance of a woman in pain? "I recently did *PUPPET MASTER III: THE LON S REVENGE* with Walter Gotelli, an older gentleman," said Bauer. "Before we had to kiss in our bedroom scene, I decided to talk to Walter to get to know him a little bit. It turned out that he is a very nice man with a ton of acting experience, from date to playing General Gogol in the James Bond movies. That was a good thing to do because it made our scene together easier as we work through, since I felt I knew Walter pretty well."

Between movies, Bauer worked odd jobs to help out financially. She served as a bartender at The Johnny Mathis Gold Tournament and as a bookkeeper at several companies, a job she currently lists as her last business. Her film career has inspired Bauer to travel to exotic locations, including Japan for *CALIFORNIA GEMS* and Germany for a trio of movies.

Bauer was especially busy in '91, shooting three films—almost in succession—throughout the latter half of the year. During the summer, first-time writer/director

Larry Greenberg contacted Bauer for a secondary role in *BIMBO FENITENTIARY* (formerly *CLUTDUNK AND ROUNDTREE*). After she requested a test for a leading character, Bauer was promptly hired for the pivotal role of "Roundtree." "It's a hip action movie with great characters and humor," Bauer enthused. "Because I had such a strong story, we were able to reduce the typical amount of gore and T&A. What really sold me on this project was the Roundtree character." Bauer was cast as an ex-husband's playmate who, after a visit to Los Angeles locale, finds out prison to liberate a beauty.

"I was nervous going into the shoot because I contained much more dialogue than my other film. For work ethic, and the cast and crew were all new to me," gushed Bauer. "But from day one, everyone was getting into the joke. Larry [Greenberg] really helped me out by making me feel comfortable. Since he wrote the script, he knew exactly what he wanted and could ask me to make adjustments and play a scene a certain way. For the first time out, I think Larry did a wonderful job. I hope we can work

together again sometime."

During the fall of '91 Bauer shot *DEMENTED* in Tennessee. "It's a real good, evil part," said Bauer. "I got to work with Angela Bower [Wife of rocker David Bower], who plays a doctor's wife, and I'm the blackmailing nurse. It's a horror-drama, not exactly at all. I wanted to do some acting acting in it." Bauer also played the telecast on *CHICKNOCKER*, a DeCone production described as a "corporate king's caper," shot in November, '91.

One may conclude Bauer would draw from her accumulated acting experience to probe other fields of production. She agrees, however, that her ambition is strictly oriented to performing. "I'll leave the writing to other people," said Bauer. "As for producing, on the set of *BIMBO FENITENTIARY*, we had the camera set up on the very outer edge of this guy's property. I was a total schoolard, Nazi-punk freak, who just went nuts because we were disrupting his karma. So he cracked up his motorcycle forcing us to move away. All he had to do was ask, and we would have moved away. I really couldn't handle putting up with that kind of attitude. That's why I have no desire to produce."

"Actually, I'm very happy with the work I have been getting," said Bauer. "Some times, I see these actresses in big studio movies and think I could be doing that role no problem. But these actresses also get a lot of crap along with the fame and money, so it's a trade-off. I just want to be financially comfortable and enjoy my work. When things being fun, then I'll walk. That's not to say I'll stop trying to improve my craft."

And Michelle Bauer's rapidly growing legion of admirers hope the film never stops. □

The studio process: *BIMBO FENITENTIARY* (Bauer) has not been limited to featured roles. In addition to work on *CLUTDUNK AND ROUNDTREE*, Bauer also guest-starred for the regional *Friday* nights.



JAMIE LEE CURTIS

continued from page 11

scored. Seriously? But people like them, and nobody's rewriting their arms to me them. Every body's a critic, and everybody who puts down big bucks puts for the house to be a critic. People on the outside think the public is against *Babylon*. They'll walk out of a theater and say, "That was a bad cut, or... That movie was sucked." They're even enough stupid to know what's going on. So I want audiences more than I do the 'meigs'." □

RACHEL WARD

continued from page 11

violence in movies, the much more serious, two much encouraging of male aggression, or rather my male aggression. I think that it's a pity that there isn't more responsibility taken in that area."

Ward continues to search for screen characters that strike chords and intelligence over blood, booze and celebrity. *BLACK MAGICK*'s Lillian Ward claimed, "Was an action and the wasn't being recognized. I was the one basically moving scenes. Usually, as a woman, you're the passive one in this area. I was very much the active participant of a scene and I was the one who was moving the scene, making the change without the story line necessarily the director's role." Ward opened a line of dialogue in the movie, noted by Judge Reinhold, which set her career on a career from a screen to screen. "This is in the 1960s. The president to think there's a conspiracy of women against men, that they all out to manipulate and to control us, as a man of date."

aka Ward from the message may be hard for producers to hear, but the sound of *TEEN-A-TON* is her mother's name. Money talks the loudest in Hollywood. □

FRED OLEN RAY

continued from page 11

and in some feature, I plan to have Monique and Michelle in the film, also. It's about a girl who stays in a boarding house while she's in school, and she starts thinking that the woman who runs the boarding house is the head of a vice-brood. It turns out everyone's in on it or as if like a *ROSEMARY'S BABY* thing. She has three flashback in the 1960s, where she has a past life experience."

Ray was disappointed from the major studios in another reason for the desire of low-budget exploitation houses. "The big guys are trying to take the place of exploitation films and gore films," said Ray. "They can't do it

so much better, with better budgets and huge promotions behind them. They're got these under deals made before they've made the picture. For a long time, that was the domain of the independents. Now you've got big studio films like *99 WILDS* and *WILD ORCHID*. It's tough when the major studios competing at the ground level that the independents are working at. I don't know what new genre the independents can come up with that the majors aren't willing to do, because, apparently, the majors are willing to do anything from making gods to dropping first pants. Now they're willing around in the genre we have one of us, only on a much grander scale."

Besides shelling out larger budgets and away from the horror/comedy, Ray hopes to become more involved in producing films. "We're financing pictures in Texas," he said. "We're going to stay in the business and let other people make these pictures, as long as they can be made cheaply."

Whenever his career takes him, Ray will most likely be there to advise when one of his projects turns out to be less than a classic. "You have to be ready to take it to the chair," he said. "I've given a very thick skin over the years, because I know a lot of the things we've been blessed for, we've done things we did at all. You can really stand around and where a town is. Indeed, Ray never stands around long enough to where about much of anything. He's usually off making another film." □

LINNEA QUIGLEY

continued from page 11

large pre-sale, is one among other independents. "On *DECEIVING LIES* BUSINESS, it was a B&W movie and that's another," Quigley explained. "The producer said he needed \$10,000 to finish the movie and take it to Canada, and I got one of my friends to give him the money. They signed a contract to get it back in two weeks, but he ended up running out of money and everybody wanted to tell this guy I had worked with him before and didn't think he was a fan. I thought he was on the level, but I didn't get paid and he did a really bad job which included Lynn Kelly Johnson, Thomas Gang, Billy Ray and Gary Coates."

As the struggles to escape the stigma of a low-budget film career, Quigley has had to endure a succession of auditions and interviews with American producers in whom the Queens

just another picture. "I remember being called in to audition the *CLEAN AND MURDER*," she explained. "I thought it was going to be a big part and it was for the most at the beginning of the movie, where the girl is being on the bed—dead and naked. They asked me to lay down on the stomach and on dead. That is supposed to sell people in that, you go through so much of these kind of things."

Quigley was also turned down for another role that she desperately wanted. "I remember trying out for *HOWARD THE DUCK*," I really wanted that. It made my most wanted the list with me in a dark voice. Fortunately when I saw the movie, I was not disappointed."

One thing definitely not on the beautiful blonde's agenda is watching a Quigley classic on her VCR. "I don't watch them," she said. "I'd feel really stupid doing that. Oh, hell, really watch me!" They aren't as the same about that, they can watch themselves fifty times. "I remember," she does admit to occasionally flipping to the USA channel, which frequently broadcast her movies. "I like to hear the silly stuff [that] I've been fired out during the movie."

Quigley prefers to watch one of her favorite horror films like *WHEN A STRANGER CALLS* or *TEXAS CHAINSAW MASSACRE*, on moving war films like *PLATOONS* or gangster drama like *GOING FORTH*, about her favorite genres.

"I also like action-thriller films," she noted. "Like *THE HARDWARE WEAPON*. In fact, there's a script submitted once for me called *BLAZE*, *ERIE*, *BOH*, which is a part I want to do really bad. It's a new type of film done in the B-movie genre. Meanwhile *THE ACADEMY* and *DOCTOR ALLEN* will sit and collect dust on the shelf in her video room."

Regarding her spouse, special effects/makeup artist Steve Johnson, Quigley admitted that "I think I'm proud of me. However, the audio features, but although he's getting better about it." The couple met during the production of a sexual Quigley classic *NIGHT OF THE DEMONS*. "We were while filming and we were both only that," she recalled about their encounter. Johnson applied for a loan across Quigley's hair brows, making a place out for an effect, was much as her character's unique lightbulb cut was her style. Not your usual hair day.

"The makeup guys are the

most gossip people," she recalled about her initial meeting with Johnson. They don't know everything. They told us it was a prostitute and a drug addict, and then told me he was having a homosexual affair with his old partner. Of course, none of that was true and the rest is history."

POSTSCRIPT Once again a time *Linnea* Quigley preferred right schedule and minimal budget over megabuck productions. "It's a lot more relaxed. There's less stress, a genuine about money. *How Budget* is just a lot more fun. *Producers* put me on high budget films, where you have three minutes director's chair. In the study yet!" It appeared she was finally rooted in the realm of film that scared her with *Exorcism*. However, on the work was put back, Quigley submitted a *WIDE COPY* script after she was advertising her "Screen Queen" theme. "It's time to move on," she announced. "You've got to do something different. Though concluding her on your magnificent Queen of Screen, it's a certainty that Linnea's future is almost inside a far from over." □

KIM CATTRALL

continued from page 11

ing female's name, and my looking about it is that I found out a lot of fun and maybe one more producing in it. It's one of the closest experience I've had in a horror theme, which is working a can together. I did feel like a part of a whole and not separate from it. That was a lot of support from people and it's not all there. The last movie I did was supposed to be very successful, and I was very disappointed."

Cattrall is referring to the big budget *BONFIRE OF THE VANITIES*, a critical and commercial disaster. "It was cheap, gaudy, and over-the-top," she sighed. "It was an incredible look, an incredible subject with a wonderful director and an exceptional cast. I was working with Brian De Palma. I think he's great. I would work with him again. I really like his work was great and strong in that film and hoped it would help me to get to the position of working with people. I really wanted to work with him. De Palma is a great director. I've seen and people like that. I really thought that would happen, but it was not a combination of a lot of different things that kept me going. People speculate about what went wrong and I really don't know."

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Figura 3. Media di mortalità dei pesci in ogni stadio della vita (1990-1991).

- [illegible]

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Table 1

Abstract

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